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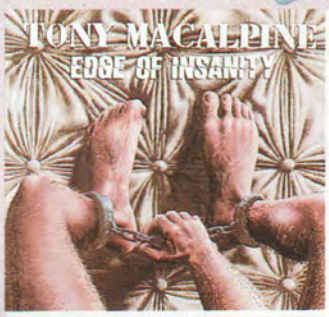

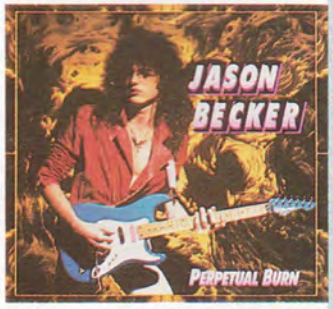

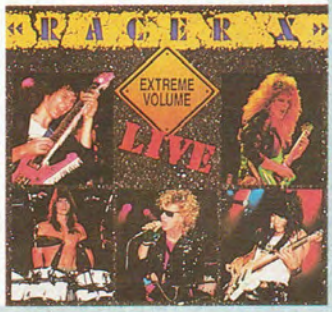

Vinnie Moore/Mind's Eye SH-1027. This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best *New* Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.

Joey Tafolla/Out of the Sun SH-1030. Neo-classical fusion newcomer, Joey Tafolla, lays down a barrage of ripping guitar solos under the capable production of Tony MacAlpine who also played the keyboard tracks. Guitarist Paul Gilbert and super-bassist Wally Voss (known for his work with Rising Force) contribute outstanding tracks as well.

Racer X/Second Heat SH-1032. "Second Heat" features the twin guitar assault of Paul Gilbert and Bruce Bouillet, who combine for some of the wildest playing the world's ever seen. A must for true high-tech guitar fanatics as well as for those who enjoy well-crafted, hard-driving heavy metal.

Jason Becker/Perpetual Burn SH-1036. As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.

Racer X/Live Extreme Volume SH-1038. Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

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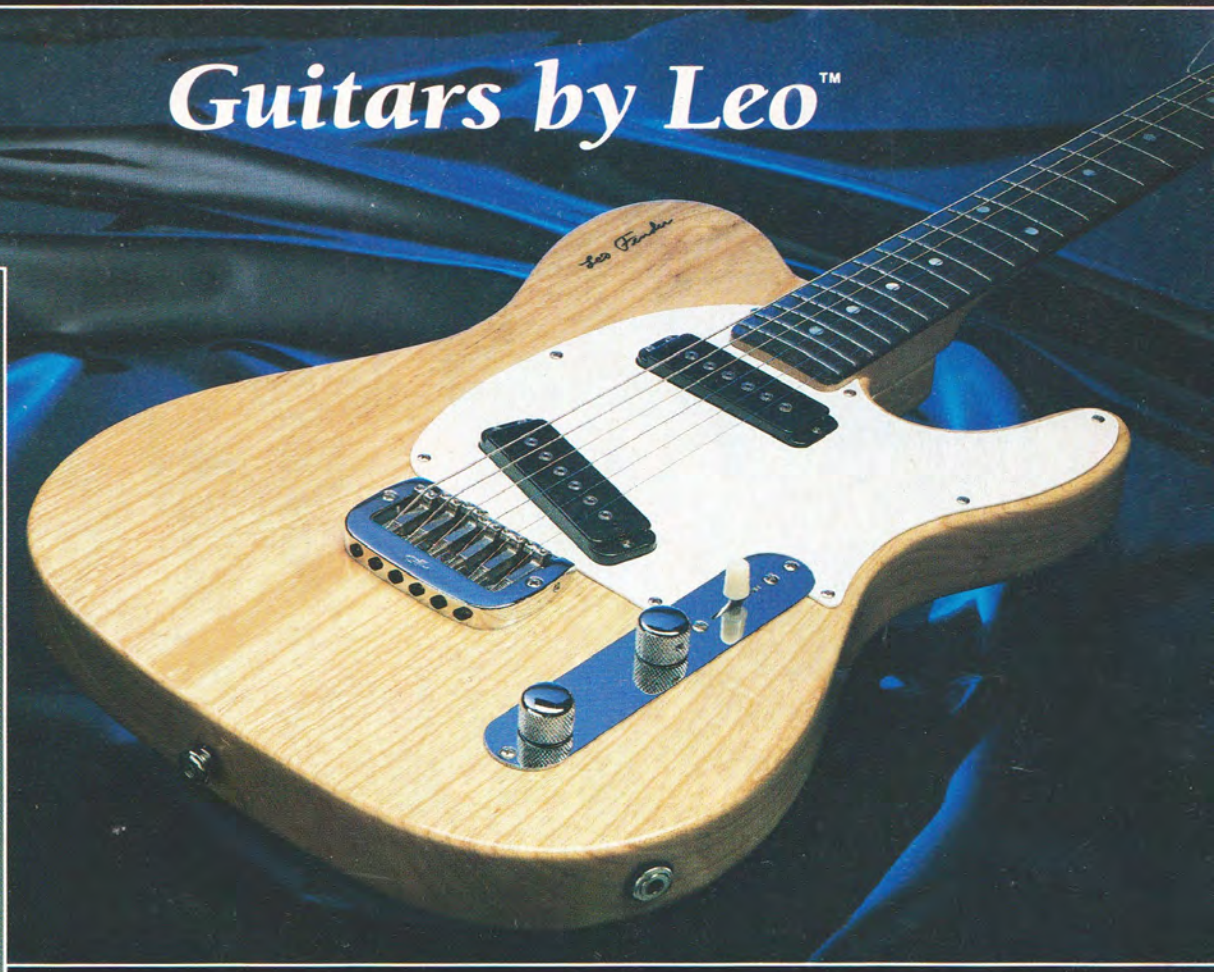

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VOLUME 6 NO. 7

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EDITORIAL

WE HEAR YOU!

When we started this magazine five and a half years ago, we wondered if there'd be enough of an audience to support the kind of quality publication we wanted to create. Now we know. The results are in and they're official. GUITAR For The Practicing Musician is the best-selling guitar magazine in the U.S. and Canada, with a paid monthly circulation of over 150,000 and a total readership of nearly half a million practicing musicians. And, like no other guitar magazine, we can prove it, because we're audited by ABC (Audit Bureau of Circulation), the same independent organization that compiles the numbers for *Time* and *Newsweek*.

We'd like to take this opportunity to thank you, the reader, for your loyalty and support over the years, and for your dedication to absolute integrity and authenticity in rock music. You want to be the best, even if that means years of hard work. You want to learn from the best, which is why you appreciate our efforts in presenting the finest interviews and articles, as well as the state-of-the-art music transcriptions that we pioneered.

But, as Keith Richards says, "Talk is cheap." So, starting in this issue, we're putting our music where our mouth is. Because *we hear you*, as we have throughout our history, we're adding more music pages to the magazine, that means *more songs* and *more bass lines*, which means an even wider and deeper coverage of the entire rock spectrum. It's our way of saying, that as long as people pick up guitars, and as long as the guitar is the clarion call to rock 'n' roll, we will continue to give you what you play for.

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Bruce Pollock John Stix

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Dear GUITAR

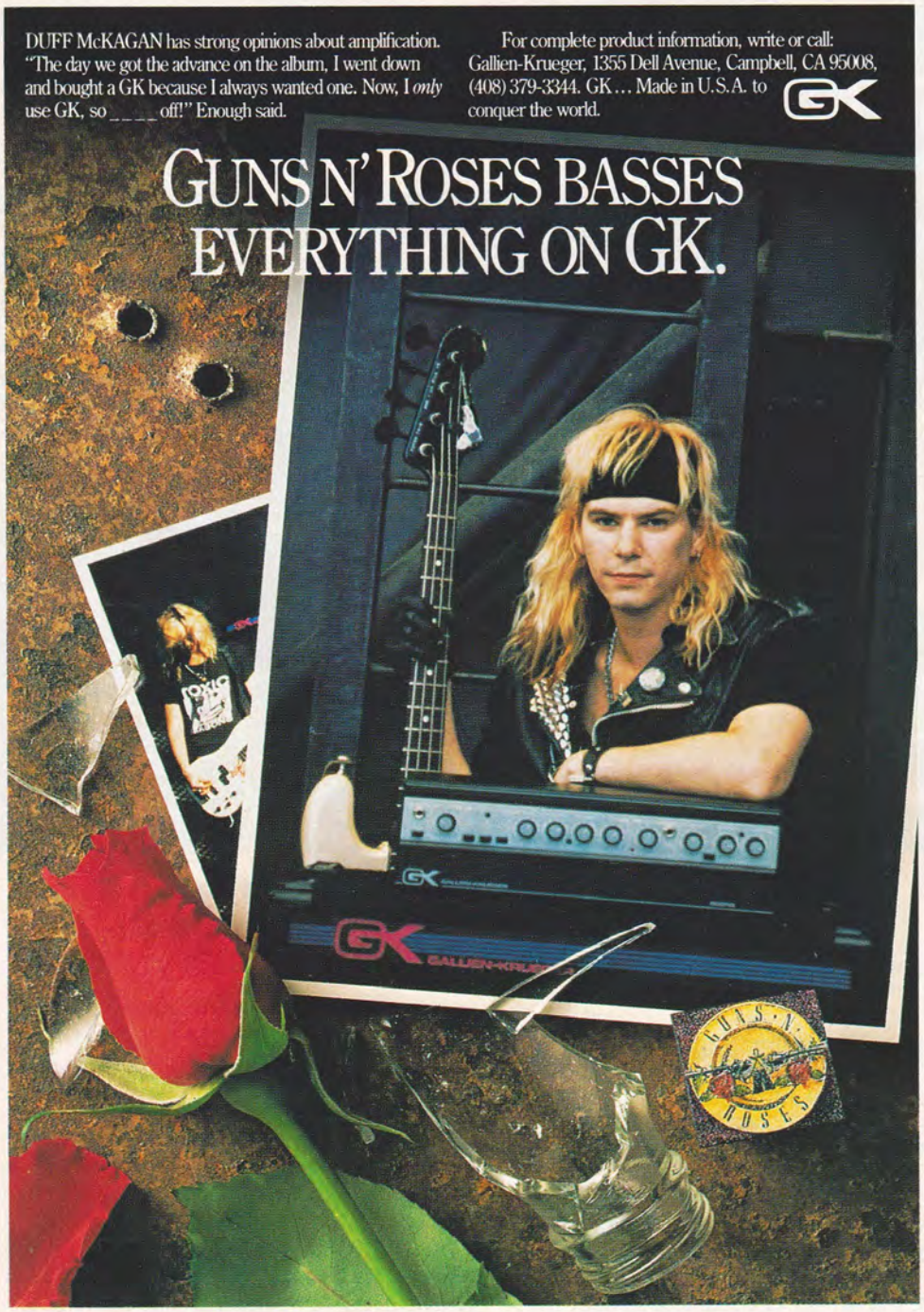
I would like to voice some of my complaints, not against the excellent magazine you publish, but against the readers who are displeased with your choice of songs. I feel this magazine chooses songs that are to be studied, not learned just to know how to play them. Insight is given into how to play these songs, so hopefully some of us can write something even half as good. If you want to learn a song, then I suggest getting the album and trying to learn how to play the songs that way. It is a much better exercise and you usually come up with some other interesting passages in the process. There is no way to come up with your own style unless you put the time in yourself. STOP NAGGING AND START PRACTICING. It may not be fun all the time, but it will pay off in the future.

Mark Wilhyde
Seattle, WA

Dear GUITAR,

I just received the January, '89 issue of GUITAR and I want to commend Pete Prown for the exceptional article entitled, The Band Next Door. Rick Richards of the Georgia Satellites is one hell of a guitarist, and he's finally receiving his long overdue credit. Rick tells it exactly how it is: "We're just a loud-ass rock 'n' roll band, doing what we do best." Having fun up there on stage is what it's all about. Once again, thanks a lot.

Bobby Bruno
Napanoch, NY.



Dear GUITAR

I am writing this letter in response to a letter I read the January issue, from Michael Janelli. In his letter, he said, concerning hard rock guitarists, "These wimps can't play. They have to resort to scalloping their fretboards, .008 or .009 gauge strings, locking tremolos with locking nuts so the strings won't go out of tune..." etc. This infuriated me. In making these statements Mr. Janelli has given us a remarkable insight into his own ignorance. What is the big deal about heavy-gauged strings? It sounds to me like Mr. Janelli is trying to satisfy some macho ideal of his by using heavier strings. In doing this he is ignoring the fact that lighter strings are more versatile and easier to bend, and are simply better for creating a wide range of sounds. Also, concerning Mr. Janelli's remark about locking tremolos: Strings have a tendency to go out of tune when a whammy bar is used, unless the guitar has a locking tremolo. This is true of both light and heavy-gauged strings. Finally, in regard to Mr. Janelli's remark about scalloped fretboards, they are simply a matter of personal preference and have absolutely nothing to do with a person's playing skill. To say they do is completely wrong. It is a shame that Mr. Janelli feels the way he does, because in insulting other guitarists, he is really showing off his own narrow-mindedness and unwillingness to accept new ideas.

Paul Pieper
Falls Church, VA

Dear Editor,

In response to Michael Janelli's letter in your January issue: I have to disagree 100% with your opinion of English 1960's blues bands (the Yardbirds, used in your example, weren't even a blues band). Let's talk about real English blues bands. Are you going to say that Eric Clapton's work in the Bluesbreakers wasn't serious? Or Peter Green of the old Fleetwood Mac couldn't cut it? Both of these guys could definitely blow, had exceptional vibratoes and styles with plenty of savagery and grace. To sum it up, Michael, may-

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be if you stopped basing your views of English blues on bands that look like the Dave Clark Five and Herman's Hermits—my apologies to the Yardbirds—you'd know what the real English scene was about.

Mark Coombs
Nome, AK

Dear GUITAR,
I would like to respond to Michael Janelli's letter in the Jan. '89 issue. Since when is musicianship measured by the size of your strings and frets and whether or not you have a locking nut and vibrato bridge? Music is about expressing your individuality, emotions, and message through the art form. I was appalled at your insults toward heavy metal. True, there are the generic or poser bands, but by the same token, there are many talented, intelligent musicians who create new and exciting ideas. I study heavy metal guitar under an instructor, and it can be difficult to play. In the future, I would like to study different forms of music on guitar so people like you don't label metal guitartists as close-minded and only wanting to crank up their amps. Read the letter by Stuart Minnis of Fort Worth, which is in the same issue. His thoughts on this matter are exactly like mine. I'm sure there are many others who feel the same way. I would also like to compliment Wolf Marshall on his analysis of Iron Maiden's style. I have studied and greatly admired their music. The way they use melody lines harmonized in different intervals over their chord progressions make their songs quite interesting and ornate. I have adapted this style into my playing and it yields nice results.

Bart Moser
Phoenix, AZ

Dear GUITAR,
I just wanted to write you a short note thanking your readers for having selected us as the best dealer on Long Island in the February issue READERS CHOICE AWARDS. Thanks again for keeping us in mind.

Tom Lovarco
Focus II GUITAR CENTERS
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EDITOR'S NOTE: The same gremlins who put Randy Coven's picture above Joe Satriani's column in the February issue, were working overtime again in the March issue, when Jennifer Batten's column was printed under Joe's byline and vice-versa. Guys, you've got to stop meeting like this.

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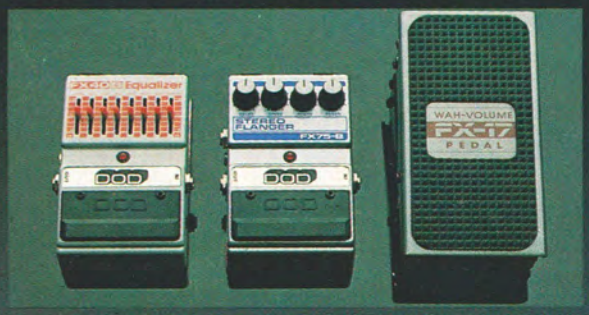

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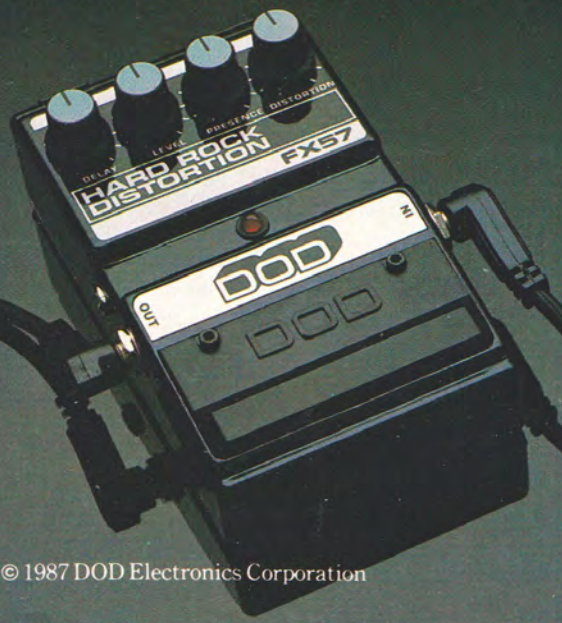

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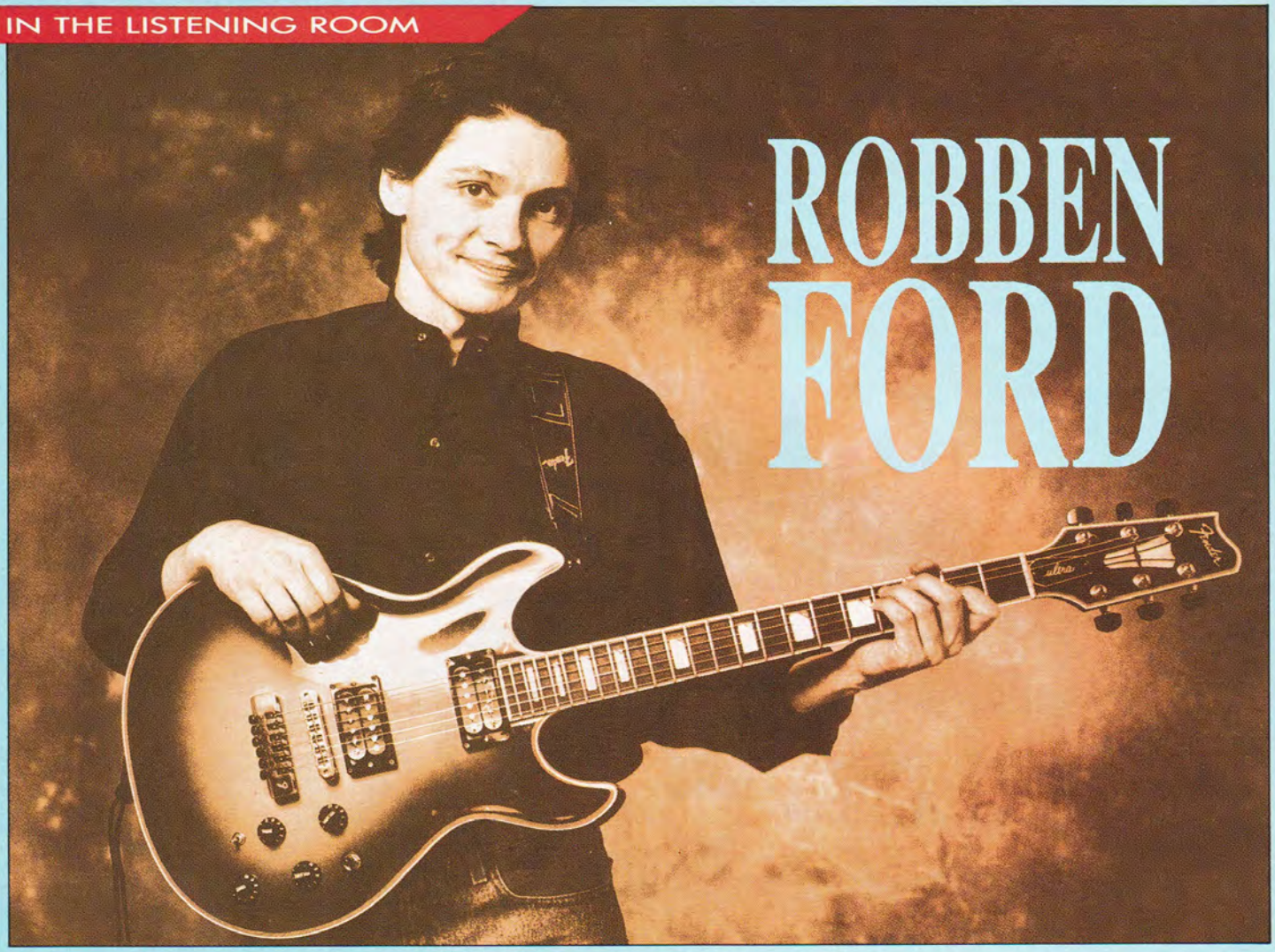

ROBBEN FORD

Chris Cuffaro

BY JOHN STIX

Note demon Greg Howe counts him among his favorite players, as does Miles Davis, the master of silence. Singer/songwriter Joni Mitchell tapped him for her band, as did jazz/rocker Tom Scott and Beatle legend George Harrison. The smooth, blues-infected phrasings of Robben Ford, which inspired Larry Carlton to develop his own style, found their most natural outlet this year on his first Warner Brothers album, *Talk to Your Daughter*. As a cook who spices his rock and blues with jazz, it was only appropriate that we toss a little bit of everything into a smorgasbord In the Listening Room.

1. "Killing Floor" from *A Long Time Comin'*, by The Electric Flag/Columbia

ROBBEN: I haven't heard this in years. This brings back a lot of memories. When this record came out it was my breakfast, lunch and dinner. It's a pleasure to hear it again. I never heard the original song by Howlin' Wolf. This music sounded completely new and fresh when I first heard it. It still sounds fresh. It could come out today. This is exactly what I did on *Talk to Your Daughter*, take old blues songs and revamp them. This is an obvious example of where the idea to do such a thing came from. Mike Bloomfield was my first guitar hero, and probably the only one that I ever emulated to the point where I used to sound a lot like him. I never got into his Indian raga thing, that funny little scale he used to play like he does on "Another Country" from this album. But prior to hearing the Paul Butterfield Blues Band, with Mike Bloomfield on guitar, I'd never heard anybody playing so much guitar. When I heard that first Butterfield record, that's when I knew what I wanted to do. I think I was 14. I have a real good ear, so I could hear this pretty quickly and kind of emulate it real fast. Emotionally, I could identify with it.

2. "Miles" from *Milestones*, by Miles Davis/ Colbumbia

ROBBEN: For the last three years I've gone through this period of listening to old Miles Davis records. I'm in love with the man. He is the most inspirational musician of my life. It was a wonderful thing growing up listening to what he did in the 60s. I loved that music and dug it all the way up to *Bitches Brew*. At that point I stopped listening. I didn't find Miles records after *Bitches Brew* to mean anything to me. I would always go back to *Miles Smiles*, *Miles in the Sky* and *Nefertiti*, *Sorcerer*. Those are wonderful records. At some point I realized that there were these older Miles Davis records that I never paid attention to. I had heard some of them, like *Round Midnight*, *Four and More* and *My Funny Valentine*. Those are actually from the early 60s. There was all this stuff before

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with Red Garland, Paul Chambers, Philly Joe Jones and Cannonball Adderley. For the last three years, I've been listening to that stuff a lot. Those players are the greatest improvisers of their day. This song is a classic. I don't have anything to say about it in particular. It's more the musicians and the style they are playing in. There are a lot of different phases in Miles Davis' music. You can pick up one record and not relate to it, pick up another and love it. It depends on what you're listening to. What I love about it, however, is the range of emotional expression in terms of dynamics and space, playing from the softest ballad to the most burning complex tune. The man is an artist, a musician. He's not a showman. If somebody is a flashy guitar player I'm impressed, but I'm not going to listen to it for very long. When you're talking about someone like Miles Davis, it's going to require a little bit of subtlety and attention to detail, and appreciation of space and emotional breadth. It's a much broader picture.

3. "Help Me" from *Court and Spark*, by Joni Mitchell/Asylum CD

ROBBEN: I don't like the sound of CDs. You're dealing with digital technology. There is also vinyl coming from digital technology and I don't care for that too much either. It takes a very sensitive ear to make digital technology work musically. I'm sort of a traditionalist and a conservative. Digital technology has a top and a bottom to it and real sound doesn't. You might not be able to know that you're hearing it, but it's there. Digital technology tops off at some point—it doesn't go beyond a ceiling, and it's got a floor that is not very deep. More to the point, this was the third tune of our set when I was working with Joni on the road. The album had just come out. The band was great and had a great time on stage. The *Miles of Aisles* record is one of my most prized musical experiences to have on record. If you're talking about pop artists and recording, this album is a jewel in the rough. It has great writing; she is singing like a bird. I was not a part of the *Court and Spark* record, but I understand they had lot of trouble making it. It seems to be a product of many things. You have some of the most beautiful accompaniments on it. I never paid a lot of attention to accompanying guitarists. I was listening to Coltrane and Miles. I learned to accompany over the years, finding myself in situations where I had to come up with something. This is wonderful accompaniment. For most of the album I believe it's Larry Carlton. Larry is one of the most amazing accompanists alive today. He is probably the best. You certainly hear a true artist at work there. Everybody on the record is an artist. Everybody is creating the right thing for the right moment.

4. "Please Don't Feel Bad" from *Fiafiafa (Celebration*, by Steve Smith and Vital Transformation (Frank Gambale on guitar)/Columbia

ROBBEN: That's some of the most refreshing guitar playing I've heard since I can't remember when. Great playing, real musical and fiery. Frank is playing his butt off. It's musical, which is unusual to hear from guitar players these days. It has a real nice combination of blues kinds of lines and much more sophisticated harmony. He tied it all together really well. It flowed so well. I'm impressed. There are some interesting chord changes in there and he was making a lot of music out of it. There aren't too many people who can play like that.

5. "Demon" from *Before the Bullets Fly*, by Gregg Allman/Epic

ROBBEN: The opening sounds like Larry Carlton. No, it's somebody playing a Les Paul. Sounds like a hell of a guitar player. I really enjoyed it. The guy is not playing any wrong notes; he's got a great sound, a lot of control over what he's doing. He's different; he doesn't just sound like his influences. He's got his own thing going on in there. Two thumbs up. I just heard a different Gregg Allman cut on the radio yesterday and dug the guitar player. I thought, Wow, who is this guy?

It's Dan Toler.

I'm going to get this record for the guitar player. The guy is fun to hear.

6. "Voo Doo Thing" from *Colin James*, by Colin James/Virgin

ROBBEN: It sounds like a real good guitar player. This isn't something that appeals to me quite as much as other things, only because it's a little rougher than I like to hear. I don't hear a lot of musicality in it. I don't mean that as a putdown. It's real raw and gutsy. It doesn't *sound* good to me. I accentuate the word sound because it's really that. It's not real dimensional.

7. "Finish What Ya Started" from *OU812* by Van Halen/Warner Bros.

ROBBEN: I don't listen to much rock, but I love the feel and what Eddie is playing. It's not loud. It's a groovin' thing. He's a great guitar player and it's a great concert band. I've not listened to him much in the past. Actually, *Diver Down* is the only Eddie Van Halen I've ever heard. I like this a lot. I didn't expect to hear this from him.

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"Bamboleo" and "Djobi Djoba"

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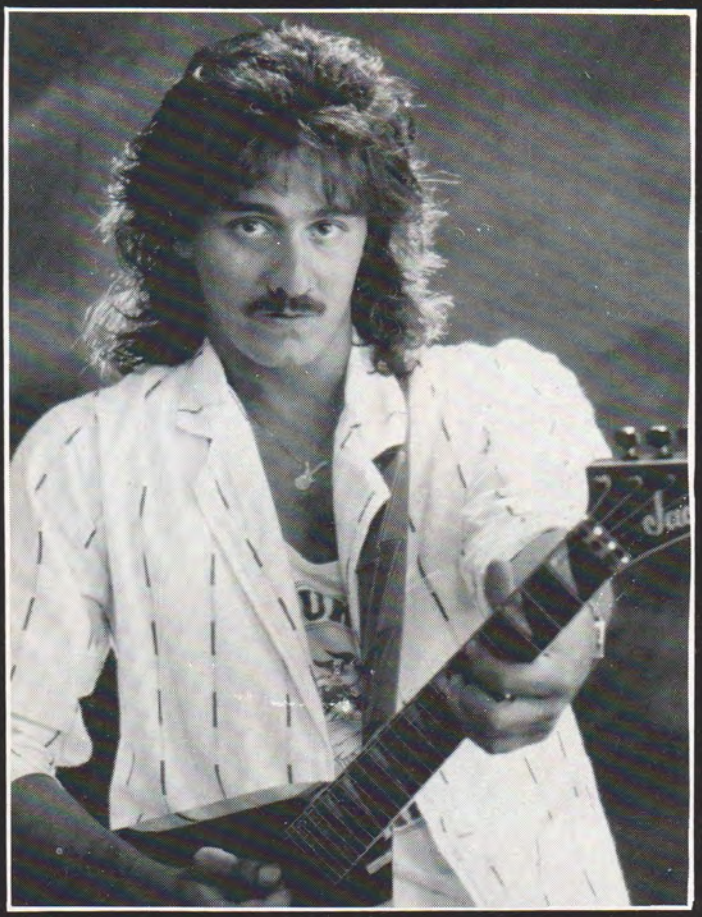

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DAVID T. CHASTAIN

ON SONGWRITING

Rod Dysinger

By Bruce Pollock

Easily one of the most prolific guitar-oriented composers in today's music industry, David T. Chastain claims that he can write very nearly an entire song almost every time he sits down to practice his guitar. When you consider that it was only recently that his streak of 17 consecutive years of practicing at least an hour a day, was broken when an airline detour left him high and dry in Iowa without an axe, you can see not only how he's able to produce enough work for as many as three albums a year—for Chastain (*Mystery of Illusion*, *Ruler of the Wasteland, The 7th of Never, The Voice of the Cult*), CJSS (*World Gone Mad*, *Praise the Loud*) and his solo instrumental works (*Instrumental Variations*, *Within the Heat*)—but why he also hates to tour and would rather sit home in the safety of his studio, content to turn on the tape machines and noodle away. We captured some of David's thoughts for posterity on our own tape machine—On Songwriting.

SCALES

I've always wanted to play heavy. When I first started I was in a band where we were playing 10 to 15 minute songs and there was another guitar player who was really, really good. We'd go a whole set and play four songs, and it totally went over everybody's head. Then I got in a band with keyboards and we tried to be a lot more commercial and it stunk. It just made me sick. Around the beginning of the 80s, we were playing commercial metal. That's still not heavy, plus the lead breaks are not very exciting either. Probably, if you go through our albums, there's more songs in E minor than anything else. And it's hard to come up with a commercial-sounding song in E minor. We don't play anything based around the major scale at all. It's hard to write a major du-opy thing without sounding real corny to me. I wouldn't mind at some point in time playing more in the Allman Brothers "Whipping Post" style, which is Dorian. On an instrumental album I had a song called "Horizons," which started out with acoustic guitar, that was all based around a Dorian scale. Dorian's a more uplifting type of scale. But it's hard to play a Dorian feel in metal.

PRACTICE

Actually, I don't get to play near as much as I need to, 'cause I'm so involved in the business end of my situation now. But I still practice every day for at least an hour. I've always been able to instantly come up with a song. I've always been able to create on the guitar. I listen to it later and say, well maybe I should put something there, or drop something there, but I'll try to get a song from front to back. It probably won't be the final draft, but it will definitely be a song. Whether it'll be the greatest song in the world is not important. I always try to live by the theory, never put off anything till tomorrow that you can do today. So if I start something I'll get at least get two or three parts if I don't finish it. What usually happens when I sit around at home practicing, since the click track and drum machine are going, I know that whatever parts I come up with next will fit in with the same meter anyway, the same time signature and stuff like that. So I keep adding parts until I get enough parts to be what I consider a real song. Then I put those together. After I get the drums and the rhythm guitar I start worrying about the bass guitar. Usually it's fairly close to what the rhythm guitar does. You can't have a whole bunch of stuff going on with everybody fighting all the time.

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You've got to have it structured where everybody plays as a unit as opposed to solo players. Obviously, during the verse I always try to keep the section a lot simpler than during the intro or the lead section. I'd much rather try to keep the vocal section as clean as possible. I usually consider the songs vocal songs unless I'm specifically writing for an instrumental and can't think of what should go over it. When I do the CJSS stuff, all I'm really worried about is coming up with songs that fit within that mode. I'm not worried about instrumentals, but just music that I like that I know a singer is going to be able to put something over. Once that album is completed and for the next three to six months, I'll only worry about instrumentals. At the same time, any time I'm working on something, there's always something that comes up that will work for something else. Like I said, everything I write is always envisioned to be a vocal song, but if for some reason I can't put vocals to it or I need an instrumental, I might drop out some parts or add some others. On the new instrumental album there's at least three or four songs that had vocals to them at one point in time.

QUALITY

I have to realize that not everything I write is going to be the world's greatest thing, especially when I'm putting out lots of songs. So I pick the ones that I think are the best or will fit the best. On an album you've got to think about six uptempo songs, two slow songs, two medium. You need a cross section. If I say these are the ten best songs, it's really the ten that will fit the best. Also you don't want everything in the same key. So you have an idea of your best songs and where they would fit best on a record, but then you also have to consider the performance of it, too. And then even after that you also have to consider the production situation. Sometimes you get home and things just don't sound right. As it gets closer to an album, I devote more specific time to putting the songs together. I'll say, well, I know I need the material, so I better put all these parts I've got on tape. I'll go back through my tapes—I've got tons of tapes where I put these ideas down—and I have two tapes, so I'll go through these tapes and the better ideas I'll put on this one guy, and I kind of edit the tapes down. Then I'll go to the second tape and I'll go ahead and work on that part of that song because it sounds like it's really happening. It could be a riff or a chord or a couple of parts together. It could be just some old part that I put down once and forgot about. I've lost a lot of stuff. If you've got at least 20 90-minute tapes, sometimes it's impossible if you're trying to find something. I've gotten a lot smarter recently. Once I get to the end of a tape I will go through it and write down everything that's on the tape.

LYRICS

I have a book of 5,000 song titles. I could be watching TV and someone says, 'Oh, that would be a good title.' Or you read something, or you might say something or whatever. I automatically write these titles down. Then I will compose a song, and I can tell by the mood of the song what king of title I need. So I go through my song titles and try to match up a title with the feel of the song. Then it's got to be a good match up to the chorus. It has to rhythmically fit with with the chorus. I always do the choruses first and then I put lyrics to it last. Sometimes when I'm working on the final stages of a song, lyrics will start coming to me.

SOLO

The solo is something that is never considered by me until the end. It's the song to me and vocals that are most important. If someone tells me, you've got to write four songs, I can definitely come up with that. But if you say, well, you've got to come up with four leads you've never played before, that each go a minute long, that's going to be a lot harder to do. In songwriting you're only dealing with six or eight chords, you're not dealing with 5,000 notes a minute. If I knew I was going to have to lay down a lead for a song tomorrow, what I would do is go to my home studio and just keep playing till I came up with something that I liked and then put that down on tape and try to learn it. Other times in the studio I'll just go for it and maybe and I'll go through it a bunch of times and hit something that sounds really good. At other times it's better for me if they just turn my guitar off and I won't hear it so I'm not so paranoid about a mistake or something. I definitely play better during a jam. There's not so much pressure to come up with something very quick. One thing that's really cool to me when you're playing lead in A minor, say, is to go up to the relative major key, C, but instead of the major use the minor. It's a real pleasant key change. I have something I practice if I ever feel blocked, a book of scales that nobody in the world would know what it means except me. If I know I'm starting to get real weird, I'll go through this whole big list for a couple hours and play through all this stuff. That gives me ideas for certain types of lead things that maybe I forgot, scales or exercises that fit in certain things. You want to try to be as different as you can within what you're doing.

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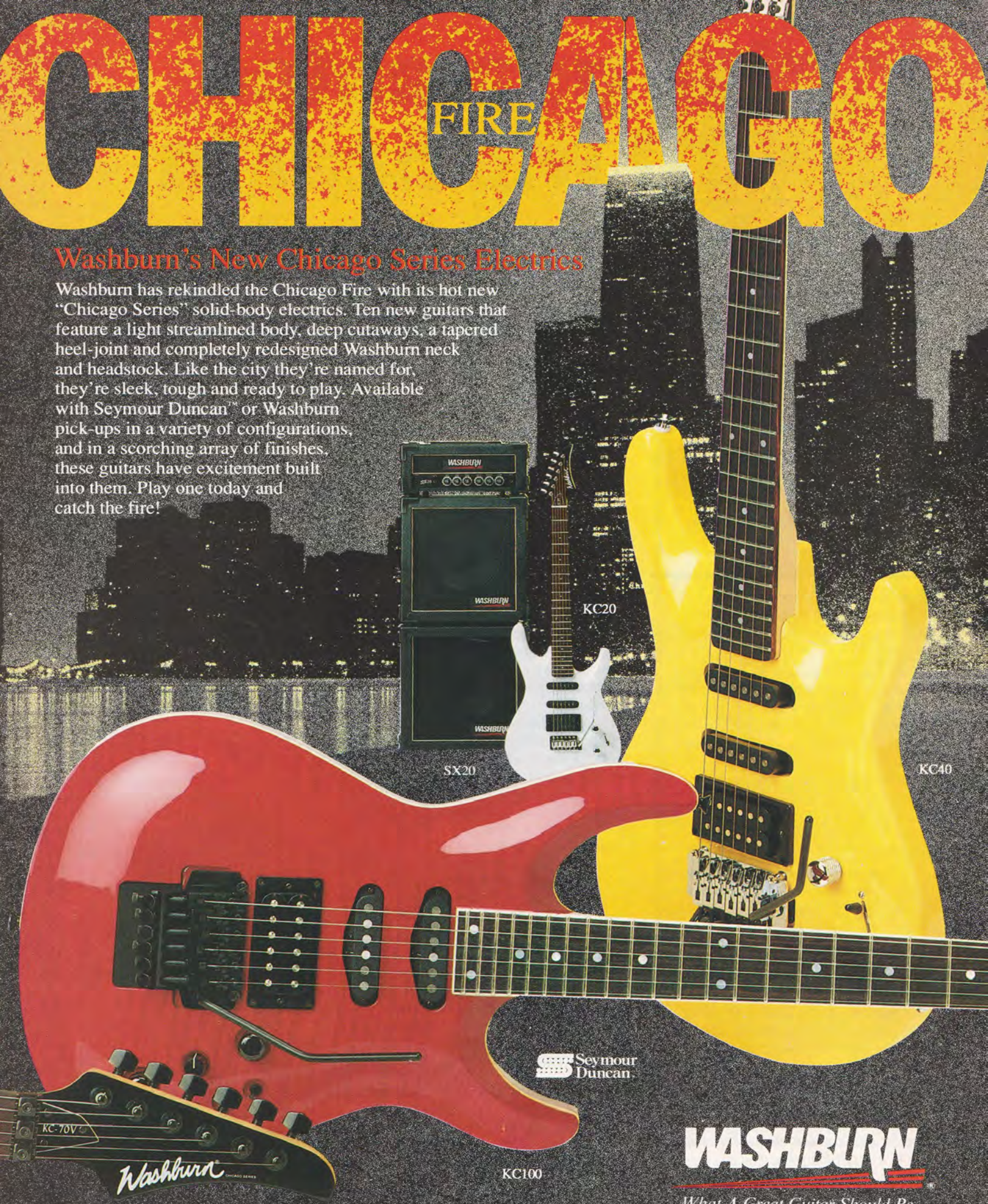

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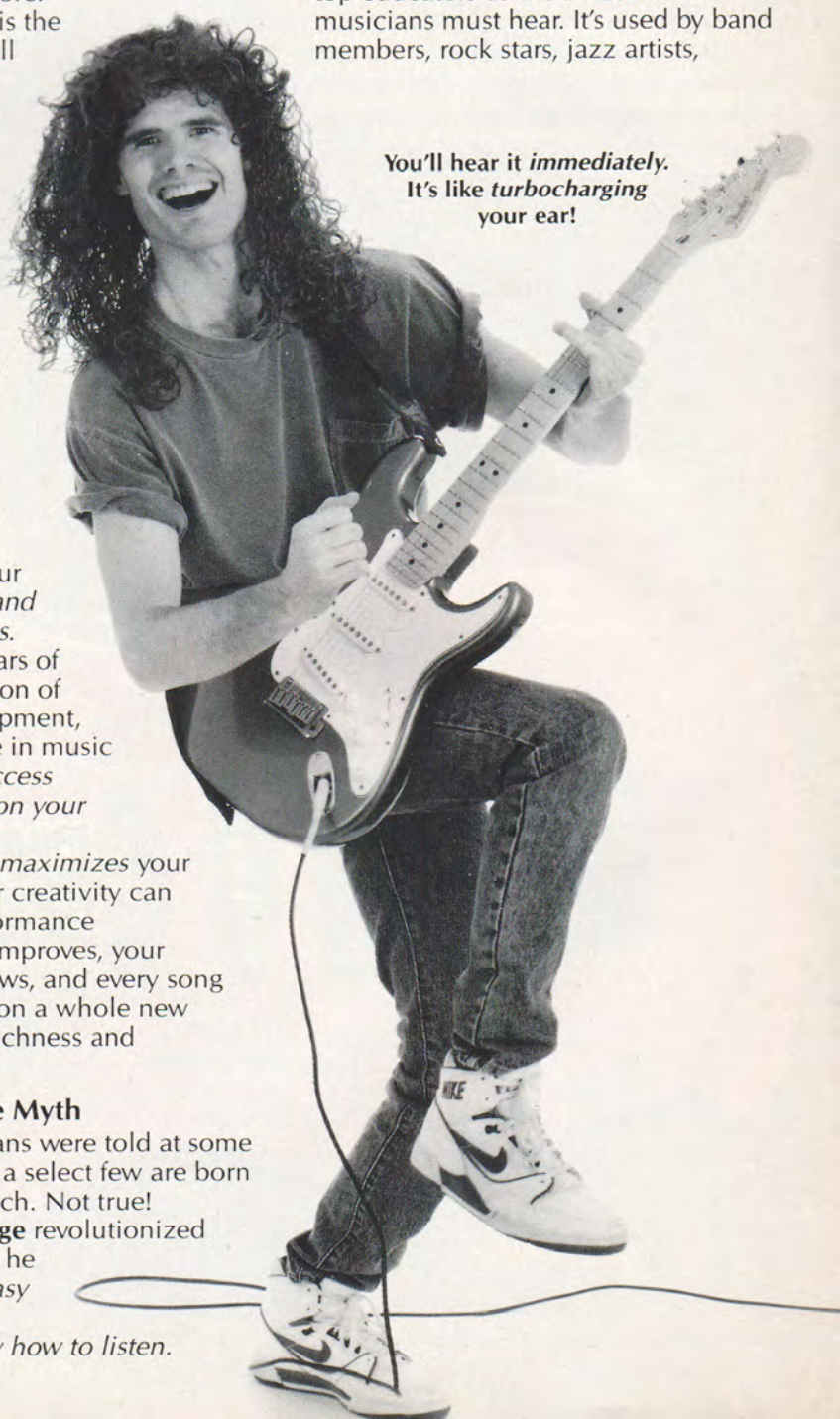

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DAVID HIDALGO & CESAR ROSAS/LOS LOBOS

Born in Eas

"We're trying to get "La Bamba" out of our system, by going back where we started & getting reacquainted with ourselves."

Bob Leafe

T LA

Bob Leafe

BY ANDY ALEDORT

Scoring a number one hit with the Ritchie Valens classic, "La Bamba," proved to be a double-edged sword for Los Lobos. While the massive success allowed them more freedom for their next projects, it also typecast them as a kind of novelty: a Tex-Mex retro garage band nostalgia act. Trusting their survival instincts, like the street-bred wolves which are their namesake, the members of Los Lobos immediately followed up the hit with an album of original and Mexican folk music called *La Pistola y El Corazon*. Which is about as far a cry from rockabilly as Maine is from New Mexico. The effort earned them critical acclaim of the highest order and paved the way to their triple-encore, standing ovation appearance at Carnegie Hall.

Mexican-American kids, raised in East L.A. in the early 60s, David Hidalgo and Cesar Rosas were exposed to a melting pot of music, from James Brown to the Beatles to the Mexican folk music that eventually became their signature. It was a unique bed of musical influences which continues to fuel their creative instincts today. After ten years of performing and perfecting their hybrid musical form at juke joints and block parties, Los Lobos benefitted from the great rockabilly boom of the early 80's, a shift in music business trends towards more earthy, substantial music, eventually leading to the resurgence of American rock 'n' roll (Tom Petty, the Georgia Satellites) and blues-based, guitar oriented music (Robert Cray, Stevie Ray Vaughan, the Fabulous Thunderbirds).

Signed since 1983, their nifty debut Ep on Slash was entitled *Just Another Band from East L.A.*. Los Lobos have released *. . .and a Time to Dance* and two other scintillating albums, *Will the Wolf Survive* and *By the Light of the Moon*. In this interview, David and Cesar talk about their roots and their struggles, not only as a band trying to carve their own niche on the American rock charts, but as artists attempting to master an extremely complex and technically demanding form of music.

Tell me how you got started and what your first musical influences were?

DAVE: I always remember liking guitars a lot. One of the first records I ever bought was by Duane Eddy. Then when the Beatles, the Stones and the Animals all happened, that's when I finally got a guitar. I was 11. It was downhill from there. My older brother played in bands. He was a drummer in a lot of East L.A. groups. At that time they were playing mostly James Brown and a lot of r&b. I started out with the Beatles stuff, but when I heard Jimi Hendrix and Cream, that's when I really got excited about music. That's when I started to learn something. Before that it was, pick up the guitar and play for a little while and set it down for a week. It wasn't until I was about 14 or 15 that I really started getting excited about guitar and trying to play it. My brother taught me some drums and we had drums in the house, so I always banged on them.

CESAR: I was born in Mexico but I was raised in L.A. 1962 was the year we immigrated into the U.S. I remember just loving rock 'n' roll music and r&b stuff. We were just radio kids. Ray Charles was happening then, a lot of James Brown, the Ventures. There was always a guitar around the house. My older brother used to play guitar, but I was a late bloomer with guitars. I did not start getting serious with guitar until I was in high school. That's when my brother grew out of the guitar. He kind of left it there in the closet. That's when I took it over. Every time he'd leave, I'd get it out of the closet. But the only problem with me was that I was left-handed, so I had to switch the strings. I learned how to play chords upside-down because of my brother. He wouldn't let me change it around. I learned how to improvise upside-down. And it wasn't until he finally said, "Here, it's yours," that everything changed.

What kind of guitar was it?

CESAR: It was just a classical nylon string guitar. Then I started learning Beatles songs and rock 'n' roll songs. I knew all my chords, but then I wanted to know what they were called. That was my first more formal training. I used to go to this youth center near my house and they had free guitar lessons. I asked them, "What's the name of this chord?" Oh, so that's an E, that's an A. So I would go out and buy sheet music and try to learn popular songs and rock.

With your first electric guitar, usually you don't have much of a choice about it. You just get what you can afford.

CESAR: Yeah, back then it was all the Teisco Del Ray, Greco, and all those cheapy Japanese guitars. Then you'd get a Danelectro if you couldn't afford a Strat. So when you grow up you realize, hey, that's why they're like collectibles now, 'cause everybody realized they were good.

DAVE: The first electric guitar I got was a 125 TDC with two pickups. It had the thin body. I kept bugging my parents for a guitar and it took a couple of years.

I guess you were playing James Brown and r&b tunes in your first bands?

DAVE: I remember my brother practicing at our house and his band did all the James Brown hits, "Try Me," "Out of Sight," "Prisoner of Love." I would sit in my room with the door closed with the electric guitar unplugged and play along with the band, trying to keep up with them. I could never figure out the bridge to "Prisoner of Love."

CESAR: My first rock 'n' roll band was more like r&b stuff, too. We tried to play stuff like "Walk Don't Run," by the Ventures, but it sure didn't come out the same. For some reason, I took more to r&b-oriented stuff. It wasn't till I started getting horns in the band that I started doing a lot of early 70's r&b stuff. We used to do a lot of Tower of Power, a lot of Bay area and West Coast funk stuff. Then we used to do James Brown. You know, being in a band and trying to get a gig, you have to be a copy band. So we used to learn all the Average White Band tunes.

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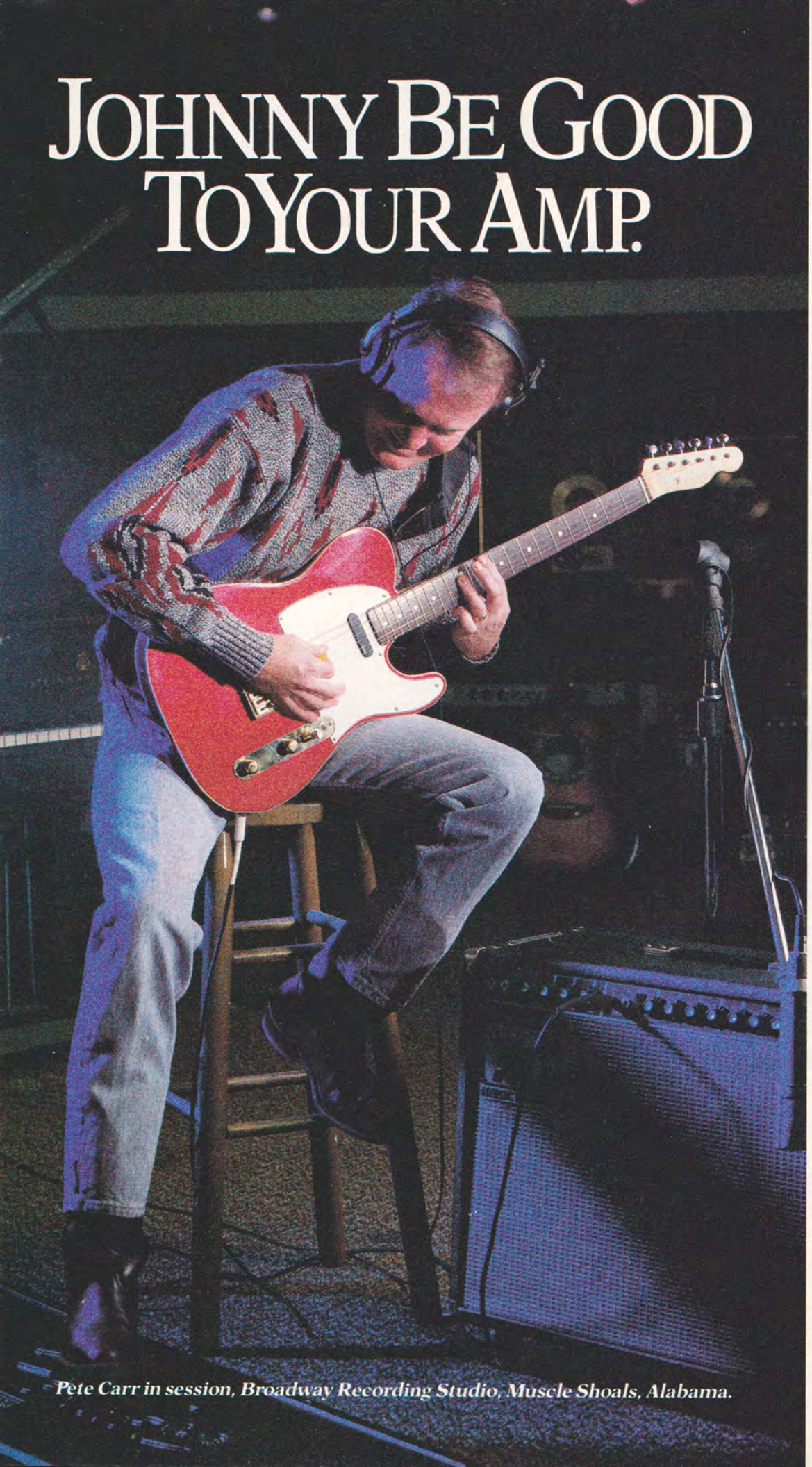

Pete Carr in session, Broadway Recording Studio, Muscle Shoals, Alabama.

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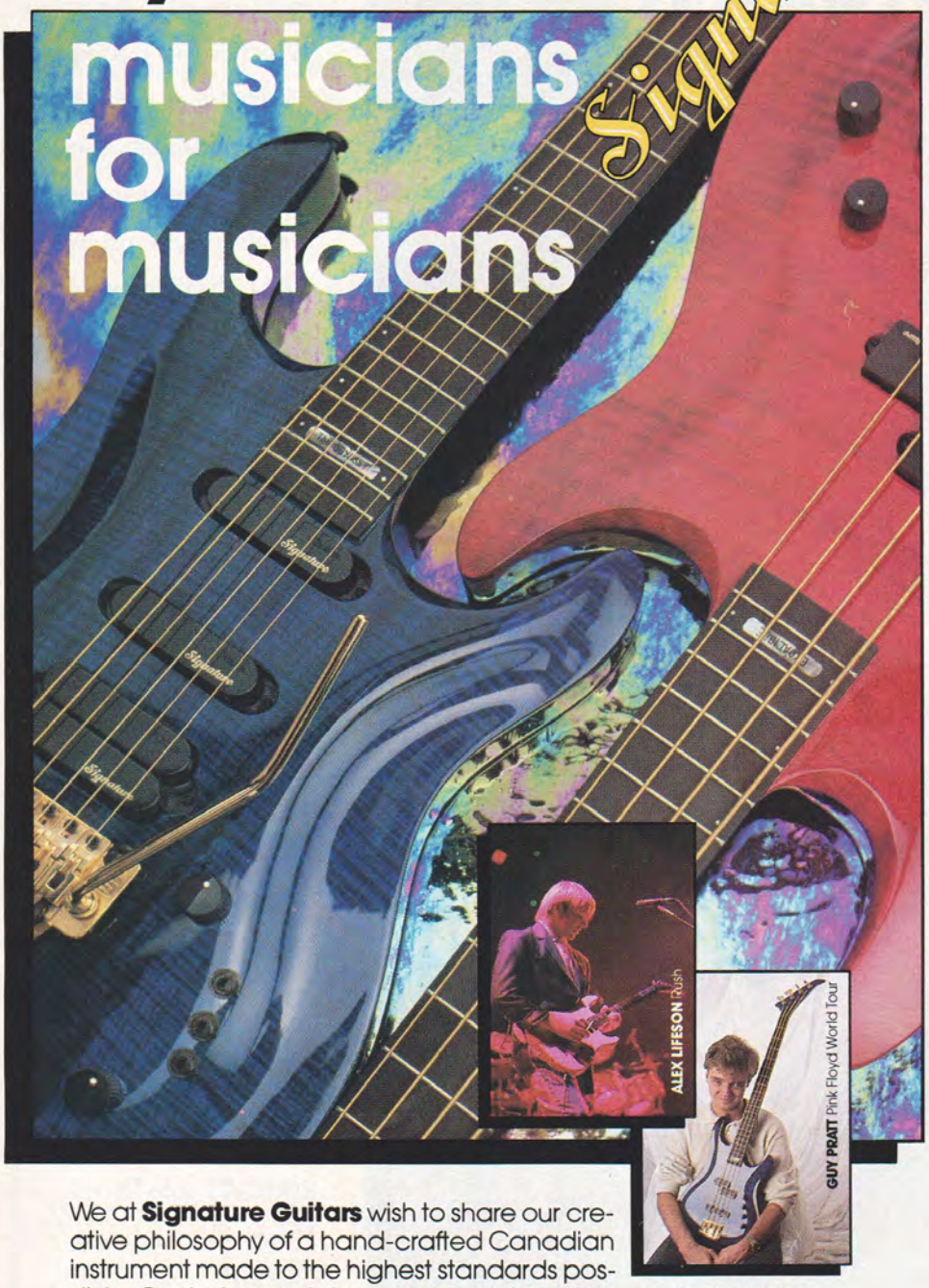

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Was East L.A. a competitive scene among bands?

CESAR: No. There weren't too many places to showcase your own stuff.

DAVE: You were playing weddings or clubs, top-40 type gigs. On the other hand, there used to be all these open parties in the neighborhood every weekend and they'd get a band to play for a case of beer or something and that was like "shuffle in A for two hours."

Did you guys go searching out blues stuff after *Fresh Cream* came out?

CESAR: We all went through different phases. In the beginning, I used to play blues, just a lot of guitar stuff. We'd try to do Johnny Winter, some Cream, and even some Grand Funk stuff. I used to hate Grand Funk, but we had to do it.

DAVE: I'd read these interviews with Jimi Hendrix and he'd be talking about Howlin' Wolf. Eric Clapton would be talking about Otis Rush and all these people, so I started trying to find out who these people were, 'cause I'd never heard of them. I used to buy Hit Parader all the time. They had this one section that was a spotlight and they'd always focus on some blues guy. I got introduced to Albert King, Otis Rush, Little Walter and all these people. I'd read these articles on them and then I'd go look for the records. We started rediscovering something like "Killing Floor." After a while you realize you want to get the original.

When did the Mexican influence come into your learning about music?

DAVE: Probably the mid 70s. On my end, as far as the rock 'n' roll scene was going: Jimi Hendrix and Duane Allman were dead; the scene was getting too predictable and I wasn't getting too much enjoyment out of it anymore. I was just getting a stack of singles, learning the songs and working in a band so we could play a top 40 gig. Tower of Power was cool. That's about the only thing I can remember that was happening.

CESAR: That's the reason why we formed this band. We didn't plan it, but it seemed for us it was breath of fresh air. For us it was a real cultural thing. There were all these cultural events and people getting back to their roots. We started liking Mexican music. I grew up with it in my house since I was a kid.

DAVE: It was around, but I didn't pay attention to it.

We began to get excited about music by rediscovering Mexican folk music. That's what gave birth to Los Lobos.

CESAR: It wasn't until we started fooling around with acoustic instruments and learning old Mexican folk songs that we

Robert Sarzo XL's

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started getting excited about it. We'd learn a song and I'd say, I remember this song. I've heard it on the radio or my mom had a record of it. I kind of remembered it, but I didn't know it was so difficult to try to play it right, or to do it in that form. So we began to get excited about music by rediscovering Mexican folk music. That's what gave birth to Los Lobos. After a couple of years we had a lot of songs and we would do a lot of community functions and colleges.

Some of those rhythms are pretty intricate.

DAVE: A big part of what we're playing is a rhythm called Huapango. The first song we tried to learn we couldn't find the one, because the slap is on the one, so the chords shift when you make the change. Once we learned that, it kind of opened it up for a lot of the stuff.

This is basic Mexican folk music?

DAVE: Back in the 40s and 50s, they were popular songs. Hank Williams was pop music. Up through the early 60s it was popular.

Those arrangements must have been pretty intense.

DAVE: Oh God, they're so hard. It takes years to be able to feel comfortable with that rhythm.

CESAR: I think we had a problem actually executing it, but I guess you sort of have to have it in you. It's like Salsa.

DAVE: It's been a shock to us. I mean, we haven't played this stuff in years and years. To get back into it is hard. It's like trying to relearn everything. But I feel a little more comfortable with it now. At first it was really foreign. Coming out of playing all the rock 'n' roll stuff, especially relying on an amplifier and being loud. It's a whole different treatment. But now the guitar is going to be like a drum. It's percussive and you can't lay back on it. You can't take it easy with it. You have to really be right on top of it, otherwise it goes right out the window.

It must take a long time to learn that in order to be true to the form.

DAVE: You absorb it and it becomes a part of your musical language and so when you're playing in that style, you know the boundaries, what goes along with that type of music. After you get comfortable with it, then you start to try to improvise and work within it.

When you first started as a band, what kind of music were you playing?

CESAR: The songs that we did on this record we used to do exactly the same way ten years ago. We really haven't changed much as far as instrumentation. We just happened to get other instruments. Some of our other instruments got aged and weren't very good. So we had a few new ones made by an instrument maker in East L.A.

What is your guitar story?

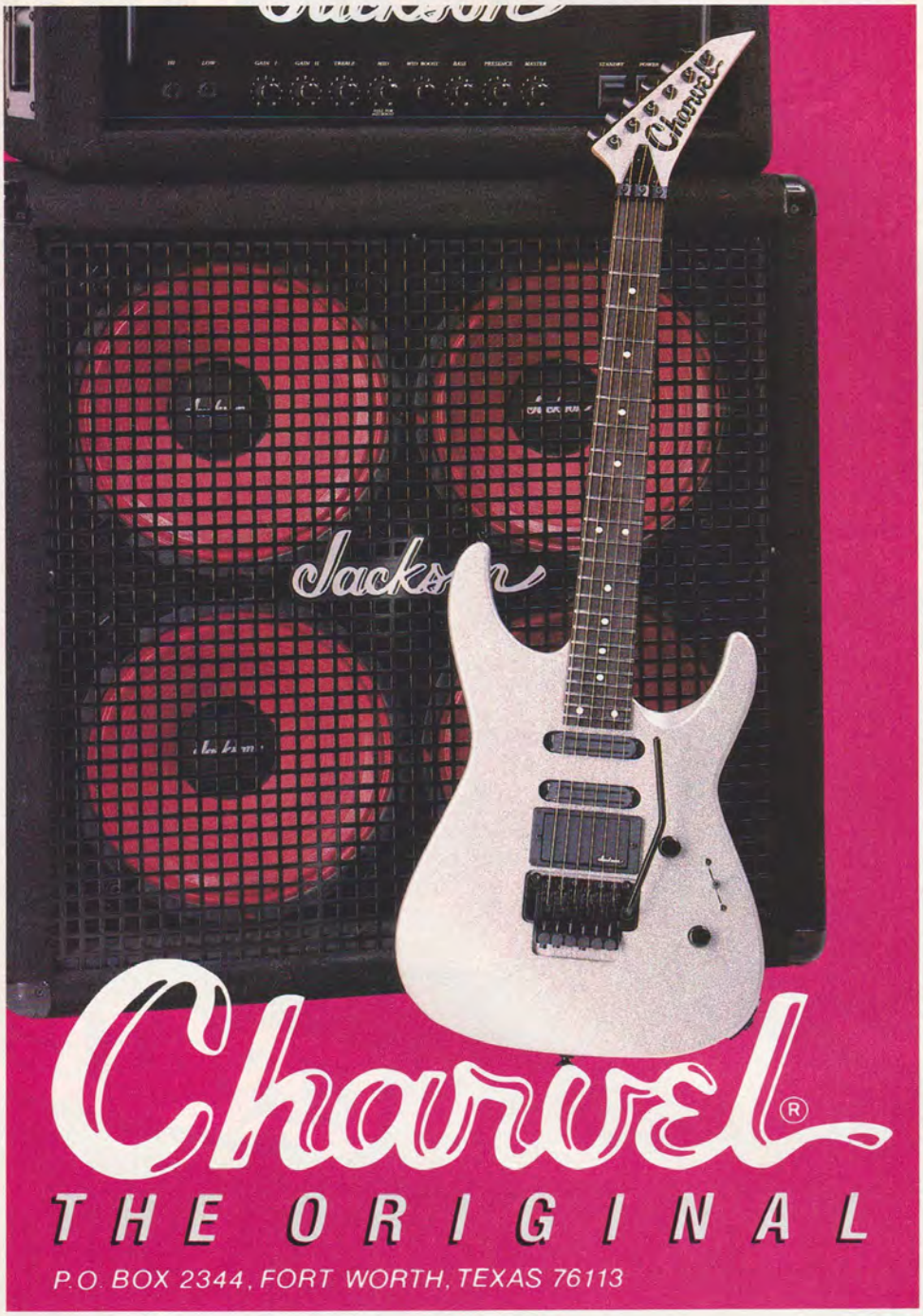
CESAR: From '60 to '68 I got about nine or ten old Strats in assorted colors. I'm on a mission from Leo Fender. I've got Gretsches and Gibsons, but my Fender is my pride. I've got Teles and Strats. I've got a 1960 two-tone Sunburst with a slab board. I've got a '61 Sherwood Green hardtail and a 63' three-tone. I don't have any from the 50's, so they're all rosewood. I've got about three or four Teles, including a 1962 mint Tele that's a three-tone Sunburst without binding.

DAVE: I have two '61s, a Sunburst which is all stock, and the other one somebody had butchered, but I got it back to normal. All the pickups and everything were there in the neck. They had painted that one black. It looked kind of cool, rosewood, but it had the stock tortoise shell. As far as amps, I found a couple of good old Fender Deluxes. I found a real strange one that has two 10s that sounds really good. I found this little Gibson Maestro amp. It has a reverb and treble on it. It's about 15-20 watts and in the studio it sounds beautiful, like those old Pat Hare recordings, that little bassy kind of crunch.

CESAR: I got Fender Super Reverbs, a Tremolux, Concert amps, my Marshall and a Boogie

What are some of the instruments you used for this last tour?

CESAR: They were all string instruments based on the guitar. Louie is playing guitar again—he'd been our



drummer for a while. Conrad is playing upright bass and guitarron. I use three different instruments on this tour: classical guitar, bajo sexto and the huapanguera. The huapanguera is an eight-string rhythm guitar that's used in a couple of states of Mexico, right by the Gulf Coast. Above Vera Cruz a lot of their folk music was based on trios. The trio was the violin as their main lead instrument, the huapanguera is the middle range—sort of bassy, the rhythm instrument—and then there's the haranavastecha, which is a small, ukelele-type guitar, and it's just rhythm.

DAVE: I'm playing violin, accordian, guitar, and the requinto jarocho, a four string instrument from Vera Cruz and it's tuned from high to low: A,E,B,A. There's another reqinto, they call it the reginto romantico, which they usually used for the boleros. It's just tuned a fourth up. I had to bring three violins because of different tunings. They're all the same in fifths, but one is tuned down to D, another one is to E.

Why is now the right time to get back to this music?

DAVE: There's a lot of reasons. We always dreamed of recording this music right, and putting out a good-sounding record of it. We were also trying to get "La Bamba" out of our system, just to go back where we started from and get reacquainted with ourselves.

Was it a surprise that "La Bamba" went to number 1?

CESAR: Actually, we didn't know whether to be happy or not. Sometimes I'd be happy and sometimes I'd think it was terrible. We tried to kind balance it with everything.

DAVE: Yeah, it's like, Do I have to play this for the rest of my life?

Did some of the things you were afraid of come true?

DAVE: No. We didn't change what we do. We just played to larger audiences. We played "La Bamba" and "Let's Go," which were two songs we'd been playing for years anyway, so it wasn't like we went out to do a tour behind the soundtrack. We kind of used it to get more people at our shows. So it's positive in that way, but at the same time it's not something that we want to keep doing for the rest of our lives.

Do you think the success enabled you to make this record better than you might have been able to before?

CESAR: Actually, we did this record in five days and it's almost all live. We mixed it and everything from Monday through Friday. We were real proud of that. We wanted to do it like that. We kept talking about trying to go for a record and doing it like we would have done it in the old days.

Have you thought about what you want to do for the next record?

DAVE: We haven't discussed it. But we're learning more about how to get what we want to hear in the studio.

CESAR: We're getting more into producing our own stuff instead of having somebody else do it.

DAVE: The rock stuff on *By the Light of the Moon* is closer to what we sound like live. With *Will the Wolf Survive*, the guitar sounded a little choked. I like the record, but we would have liked a little bigger guitar sound. I'm learning how to get those sounds in the studio. I've been picking up every little amp I can find.

Can you put the integrity of folk music into words?

DAVE: It's music from working class people and this is their outlet, their way to express and enjoy themselves. It's music that was made by real people.

CESAR: There's nothing more intense than a song written by common folk that says it just the way it is. It's so pure. There's nothing abstract about it. It's telling it the way it is and it's real powerful. It could be a good American country song or a hillbilly song.

DAVE: It's uplifting, too. A lot of these songs are sad songs, but they're very inspirational. When you're down for whatever reason, here's somebody singing a song that is speaking to you, saying exactly how you're feeling at that moment. It says you're not alone, and somehow encourages you to go on.

By Andy Aledort

SUNSHINE OF YOUR LOVE

It's funny to think that back in 1967, twenty-two years ago, this record sounded so heavy, whereas by today's standards, it sounds pretty relaxed. But all really good things just get better with age, and the unique feel of this tune, created by rock luminaries Eric Clapton, Jack Bruce and Ginger Baker, is a great example of the individuality and importance of Cream. "Sunshine of Your Love" is one of the tunes that helped create the genre of riff-oriented rock, which has its origins in the blues and was expanded upon in pop music by the Beatles, the Stones, Cream, and most notably, Led Zeppelin. This simple ten-note riff, based on the D blues scale (D,F,G,Ab,A,C), is built upon by Baker's unusual drumbeat, curiously devoid of any hi-hat or ride cymbal work. This helps to make the "one" a little ambiguous, as the riff sometimes sounds as if it's starting on beat two instead of one. The same riff is transposed to G on the change to the IV chord, and there it is based on the G Blues scale (G,Bb,C,Db,D,F). Another one-of-a-kind thing about this song is the tag-team vocalizing, with Jack singing the first and third lines of each verse and Eric singing the second, a technique they return to on the extended final chorus.

Ron Delany / Artist Publications

Eric begins his beautiful solo by quoting the opening melody line of "Blue Moon," before moving into his smooth, B.B.-Albert King-influenced bends. The first thirteen bars of Eric's solo are based on D pentatonic major (D,E, F#,A,B), utilizing a "behind the beat" feel. Bars fourteen through twenty-four are based primarily on D pentatonic minor (D,F, G,A,C) and Eric squeezes a couple of faster riffs in at the end. This is a classic solo, incredibly well balanced, melodic and original. Jack Bruce's bass line is transcribed here also, and you'll notice the abundance of bends Jack uses to spice up the sound of the tune. This song is a great example of Jack's warm, round, bouncy sound, which he often got using a Gibson EB-3 through Marshalls. Figuring out what guitar Eric used on any given tune from those days can be tough, because he used a lot of different guitars and has the uncanny ability to make one guitar sound like another, but it sounds to me like he's using an ES-335 here, with the tone rolled off, through a Marshall amp.

AIN'T TALKIN' 'BOUT LOVE

Eddie Van Halen has said that when he first showed this tune to the band he thought it was the lamest song he'd ever written: it took him six months to get the nerve up to play it for the guys. This is not a hard song to play. All the rhythm and lead parts are relatively simple. The only parts that are slightly difficult are the sixteenth-note strumming on the Am chord and the sixteenth-note riffs at the end of the guitar solo sections. For the rhythm part, use upstrokes and downstrokes, concentrating on when to palm mute. For the sixteenth-note riffs, try to get a bouncy feel for the hammer-on/pull-off combinations. The initial 'ascending' riff utilizes an open string, creating an Eastern raga-ish sound; this time it's based on A Aeolian (A,B, C,D,E,F,G) without the sixth degree (F). The following sixteenth-note riff is based on the A blues scale (A,C,D,Eb,E,G). All single-note lines are doubled by an electric sitar, heard on the right side in the stereo mix. All instruments are tuned a quarter tone down.

LA BAMBA

Los Lobos scored a #1 single with this remake of the Ritchie Valens classic for the film *La Bamba*. Their version remains close to the original, arrangement-wise, with the exception of the tag at the end featuring a recreation of the tune true to its Mexican folk origins. The opening is played on electric guitar, with the bass line doubled by either baritone electric guitar or an electric bass played with a pick. The tone of the instrument sounds like a baritone guitar, but the range is in the low register of electric

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bass, so this provides a bit of a mystery. The guitar solo is based on the C major scale (C,D,E,F,G,A,B), played mostly in open position, and is relatively easy to play. The tremolo picking can be done

Ann Summa/Courtesy Warner Bros.

either by keeping your wrist stiff and moving your whole forearm, or by using normal alternate picking by turning the wrist. I opt for the stiff wrist technique. The tag ending is in 2/4 time and is played on authentic Mexican folk instruments (see Los Lobos interview); here it is arranged for standard acoustic guitars. Some of the phrases in this section are intricate and will require precise picking and string-jumping to recreate correctly.

HOT DOG AND A SHAKE

For Steve Vai's second outing with David Lee Roth, he was given the prestigious responsibility of co-producer, and he produced the guitar tracks in his own Stucco Blue studio. The overall sound of the guitars is very clear, and the separation in the overdubs makes it easy to pick out each part. So you'd think it would be easy to transcribe, wouldn't you? Sure, except that it's still Steve Vai's guitar playing, and he spices up the guitar parts with all kinds of wacko stuff. Each pass through the rhythm sections is a roller coaster ride of invention, especially on the pre-chorus, where Steve answers the vocals with two-bar improvisations replete with tremolo bar wham-jam behavior. During the chorus, Steve plays a Dsus2 chord reminiscent of Jimi Hendrix' "Fire" (chorus section). The interlude provides a bit of comedy with the unison bends treated with wah wah pedal. The first twenty-four bars of the solo are primarily based on C# Aeolian (C#,D#,E,F#,G#,A,B) and it's definitely tricky trying to recreate the fast and precise articulation of the tapped passages. Bar twenty-five through the end of the section features a tapped arpeggio riff (harmonized at bar twenty-nine through the end) which is articulated by picking the first note, hammering-on, picking the third note, hammering-on, tapping and pulling-off, then hammering onto the next string, and pulling-off and hammering-on to continue the riff. This is tough to do smoothly and up to tempo, so work it out slowly and gradually speed it up. The end piece in free time features delay repeats on a slow setting with overdubbed guitars; here it's arranged for one guitar with the most prominent figures notated.

ICE NINE

Joe Satriani's Lp, *Surfing with the Alien*, created a tidal wave of acclaim and found Joe hangin' ten at the top of the heavy guitar wave. He even jammed on national television with David Letterman's band. Joe followed *Surfing* with the four-song, mostly live Ep *Dreaming #11*, which features two tunes from his first release, *Not of This Earth*, one from *Surfing*, and a new tune, "The Crush of Love." The live version of "Ice 9" features Joe recreating three guitar parts at once, with additional guitar samples triggered by drummer Jonathan Mover. As usual, Joe's sound is huge, very distorted and rich with harmonic overtones, causing natural and artificial harmonics to sing clearly and sustain for days. The Hendrix-inspired melody is based primarily on C# pentatonic minor (C#,E,F#,G#,B), with the inclusion of the sixth (A#). The melody modulates to G# and from there loosely follows the chord changes. The guitar solo begins with a key change to Eb minor, and here Joe's lines are based primarily on Eb Dorian (Eb,F,Gb,Ab,Bb,C,Db), with the inclusion of the b5 (A). Left hand strength and dexterity par excellence are needed to recreate these difficult passages, as Joe begins with normal legato phrases and moves on to tapping. The rhythm of the lines is enough to make your head swim, so scope each bit out slowly. After eight bars the solo modulates to B minor, and Joe changes the mood by relying on the B Blues scale (B,D,E,F,F#,A) with the inclusion of the sixth (G#). Eight bars of this and on to another modulation back to C# minor. Here, Joe creates some of his wildest "harmonics treated to tremolo bar abuse" effects to date, one performed (in bar four) as follows: strike harmonic, pull upon bar, release bar back to normal position, then depress bar slowly with fret hand while alternately tapping on bar with first two fingers of pick hand. This causes the harmonic to sound like it's descending in stepped intervals as opposed to a steady glissando. After the return to the melody, the band comes down and Joe plays some bluesy lines based on the C# blues scale (C#,E,F#,G,G#,B). All in all, a great challenge to any guitarist and lesson extraordinare.

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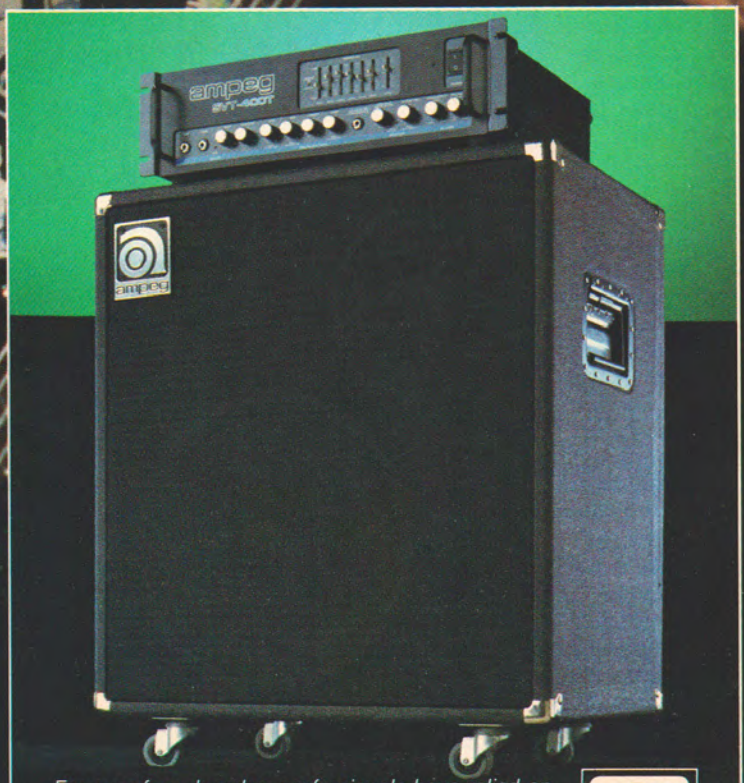

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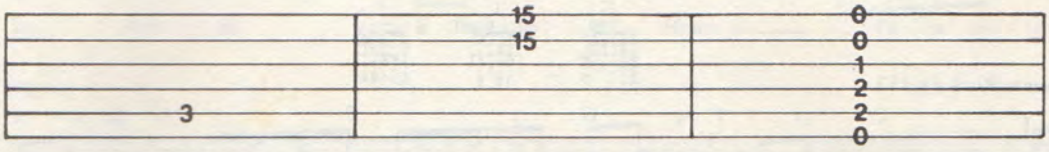
***Ampeg** • 1400 Ferguson • St. Louis, MO 63133*

ampeg

Photo by Rick Gould.

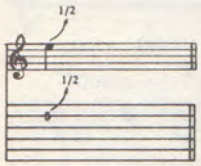
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

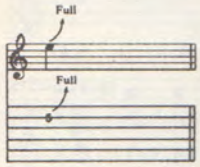


5th string, 3rd fret | *1st string, 15th fret, 2nd string, 15th fret, played together* | *an open E chord*

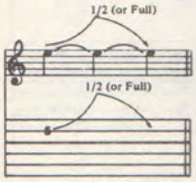
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



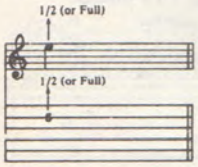
BEND: Strike the note and bend up ½ step (one fret).



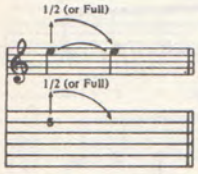
BEND: Strike the note and bend up a whole step (two frets).



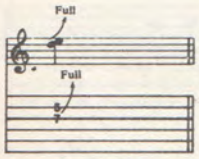
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



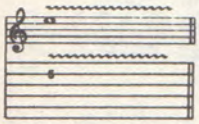
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



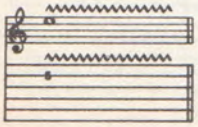
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



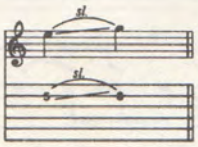
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



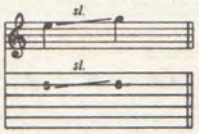
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



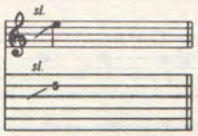
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



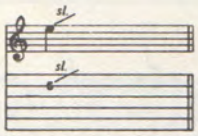
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



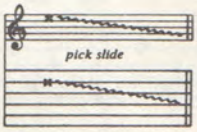
SLIDE: Same as above, except the second note is struck.



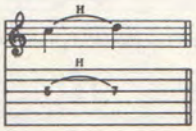
SLIDE: Slide up to the note indicated from a few frets below.



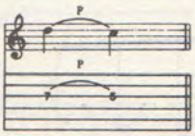
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



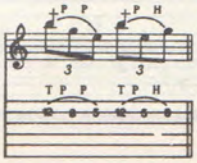
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



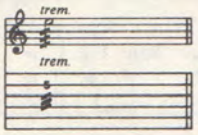
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



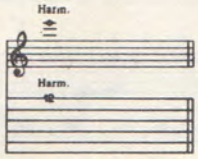
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



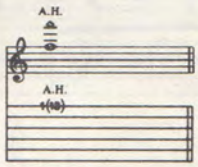
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



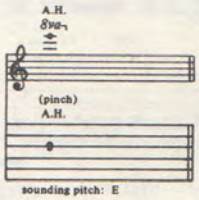
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



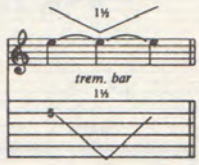
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



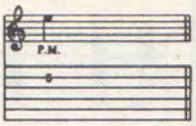
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



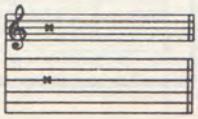
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

Tablature Explanation page 33

LA BAMBA

As Recorded by Los Lobos

(From the soundtrack album of LA BAMBA/Warner Bros. Records)

Adaption and Arrangement by Ritchie Valens

Moderate Rock ♩= 152

Intro

Gtr. I

mf

1st Verse

*Gtr. I - Rhy. Fig. 1

Pa - ra bai - lar La Bam - ba. Pa - ra bai - lar La Bam - ba, se ne - ce - si - ta un po - ca de gra - cia. Un - a po - ca de gra - cia, pa'ra mi pa'ra ti — y ar - ri - ba, ar - ri - ba. Y ar - ri - ba, ar - ri - ba, por ti se re, — por ti se re, — por ti — se re. Yo no soy mar - i - ne - ro. Yo no soy mar - i - ne - ro, soy cap - i - tan, — soy cap - i - tan, — soy cap - i - tan. —

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (5 times)

*Two gtrs. (acous. & elec.) arr. for one gtr.

2nd Verse

w/Rhy. Fig. 1 (3 times)

Chorus

w/Rhy. Fig. 2 (3 times)

— Bam - ba, Bam - ba. Bam - ba, Bam - ba.

Rhy. Fig. 2

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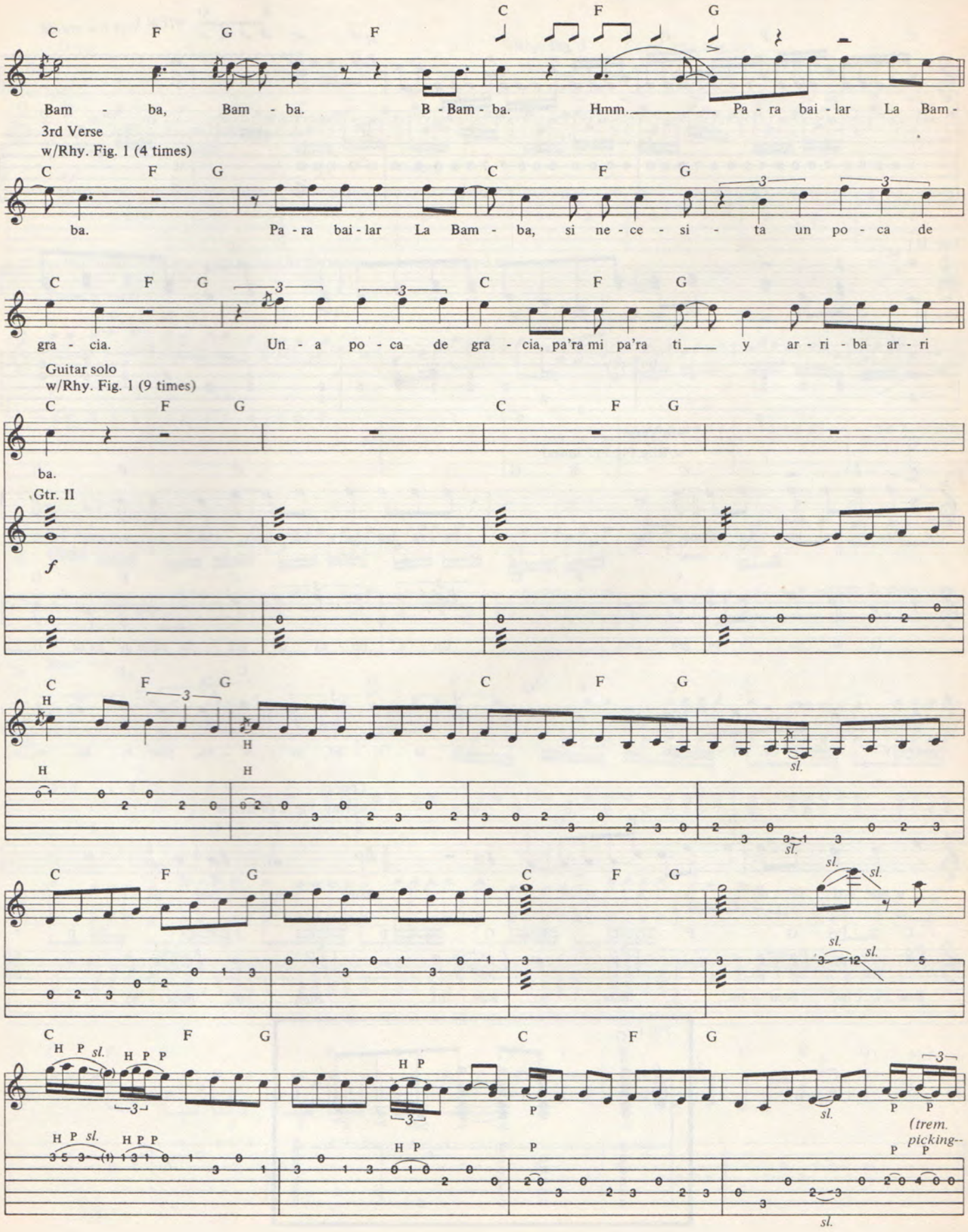
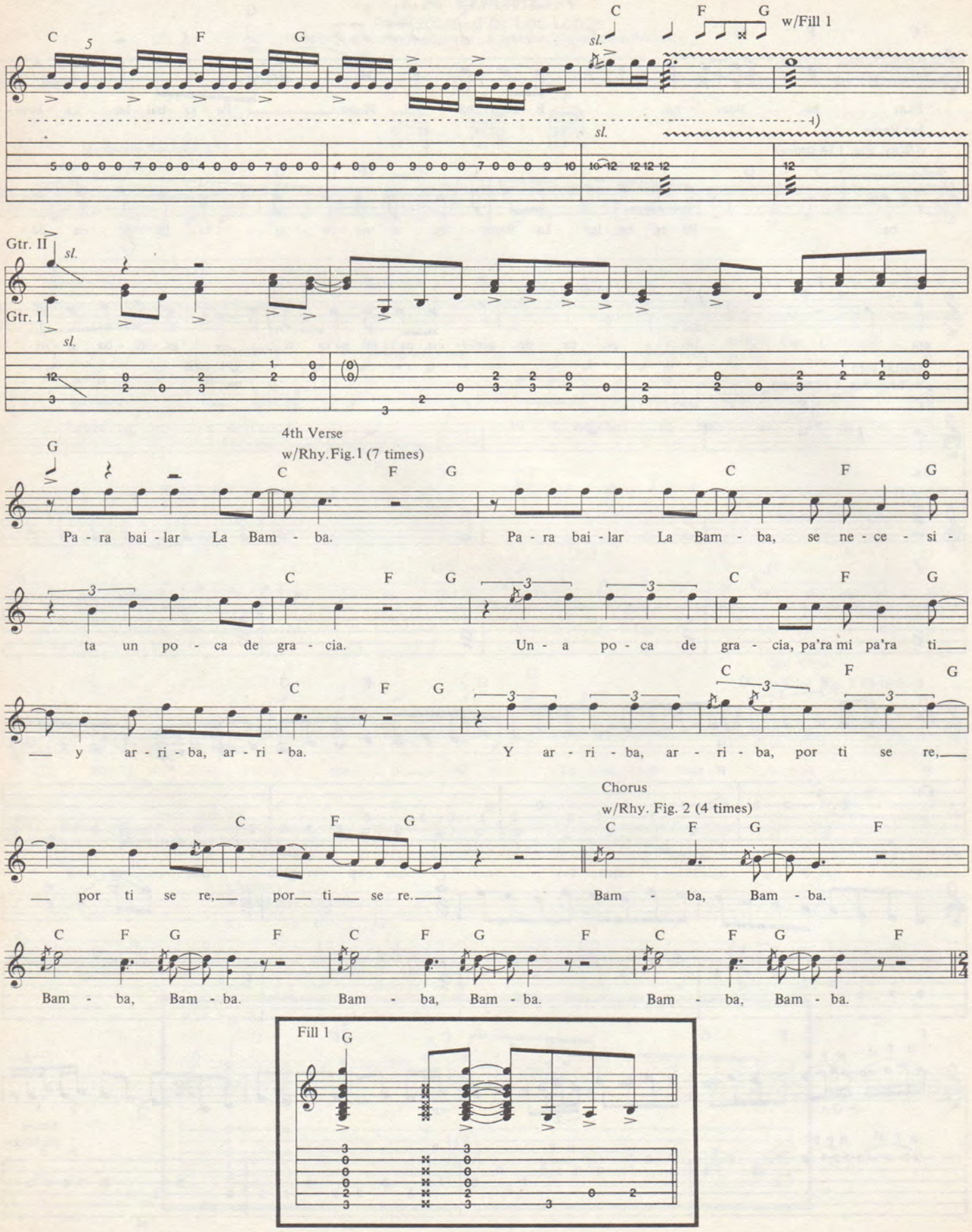
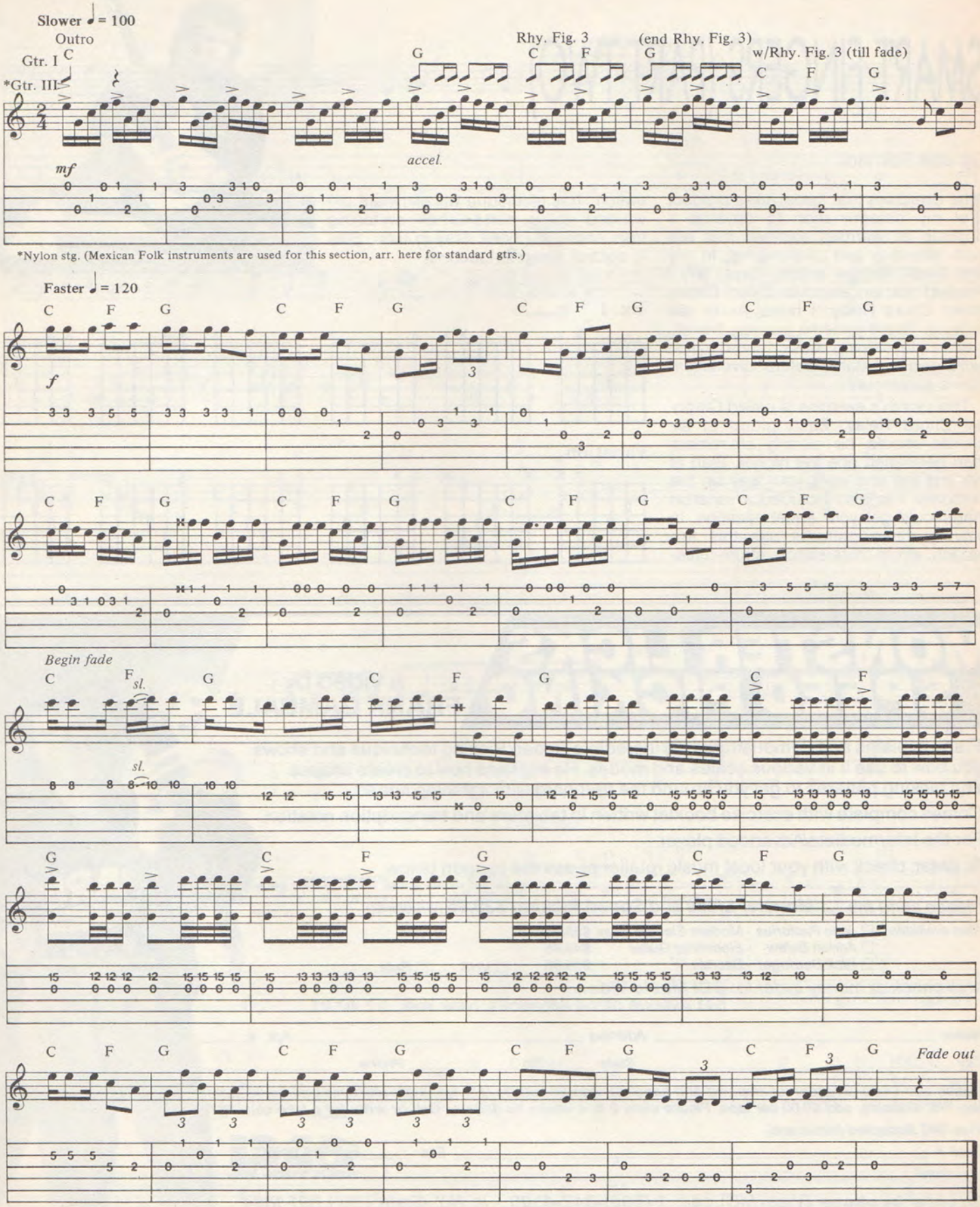

C F G F C F G
Bam - ba, Bam - ba. B - Bam - ba. Hmm. Pa - ra bai - lar La Bam -
3rd Verse
w/Rhy. Fig. 1 (4 times)
C F G C F G
ba. Pa - ra bai - lar La Bam - ba, si ne - ce - si - ta un po - ca de
C F G C F G
gra - cia. Un - a po - ca de gra - cia, pa'ra mi pa'ra ti y ar - ri - ba ar - ri
Guitar solo
w/Rhy. Fig. 1 (9 times)
C F G C F G
ba.
Gtr. II
f
C F G C F G
H
sl.
C F G C F G
sl.
C F G C F G
H P sl. H P P
H P
P
sl.
(trem. picking--


w/Fill 1
Gtr. II
Gtr. I
4th Verse
w/Rhy.Fig.1 (7 times)
Pa - ra bai - lar La Bam - ba. Pa - ra bai - lar La Bam - ba, se ne - ce - si -
ta un po - ca de gra - cia. Un - a po - ca de gra - cia, pa'ra mi pa'ra ti
y ar - ri - ba, ar - ri - ba. Y ar - ri - ba, ar - ri - ba, por ti se re,
por ti se re, por ti se re.
Chorus
w/Rhy. Fig. 2 (4 times)
Bam - ba, Bam - ba.
Bam - ba, Bam - ba. Bam - ba, Bam - ba. Bam - ba, Bam - ba.
Fill 1


Slower ♩ = 100
Outro
Gtr. I
*Gtr. III
Rhy. Fig. 3
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (till fade)
mf
accel.
*Nylon stg. (Mexican Folk instruments are used for this section, arr. here for standard gtrs.)
Faster ♩ = 120
f
Begin fade
sl.
Fade out

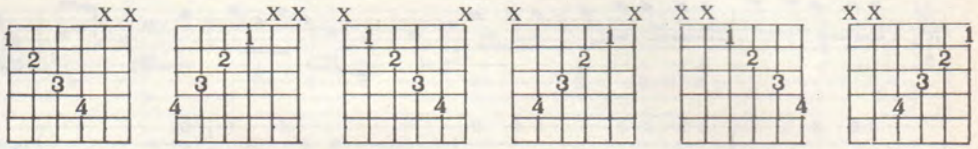
SMART FINGERS (PART TWO)

By Joe Satriani

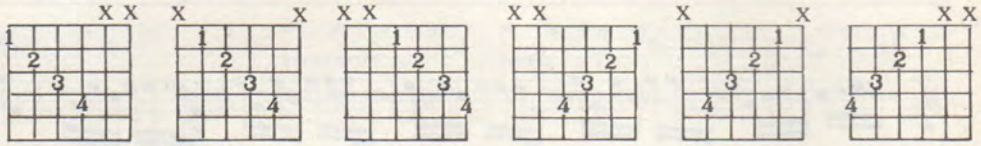
The exercises that follow are a product of my determination to develop a group of warmup routines that are both effective and challenging. In my first Smart Fingers article (Sept. '87) I showed you an exercise called Diminished Chord Relay; I hope you're still using it! These patterns are very beneficial in developing basic coordination skills, and as I stated before: diversification is paramount.

This month's exercise is called Diagonal Chord Relay. Each group of six chords should be cleanly strummed, then performed one fret higher. Start at the first fret and work your way up the fretboard. I've also included a variation that should get your equal attention. In playing these patterns use this approach: strum-mute-switch, strum-mute-switch. This technique will eliminate unwanted string noise when switching from chord to chord. Stay in tune. Stay in control. Keep in touch.

Ex. 1



Variation



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Tablature Explanation page 33

SUNSHINE OF YOUR LOVE

As Recorded by Cream
(From the album FRESH CREAM/Atco Records)

Words & Music by Jack Bruce and Eric Clapton

Intro
Moderate Rock ♩= 116
N.C.(D)
Gtr. I
mf
sl.

D C D N.C. D C D N.C. (Jack Bruce)
It's

1st Verse
D C D N.C. D C D N.C. (Eric Clapton)
get - tin' near dawn, when lights close their tir - ed eyes. I'll

D C D N.C. D C D N.C. (Jack Bruce)
soon be with you, my love, give you my dawn's sur - prise. I'll
sim.

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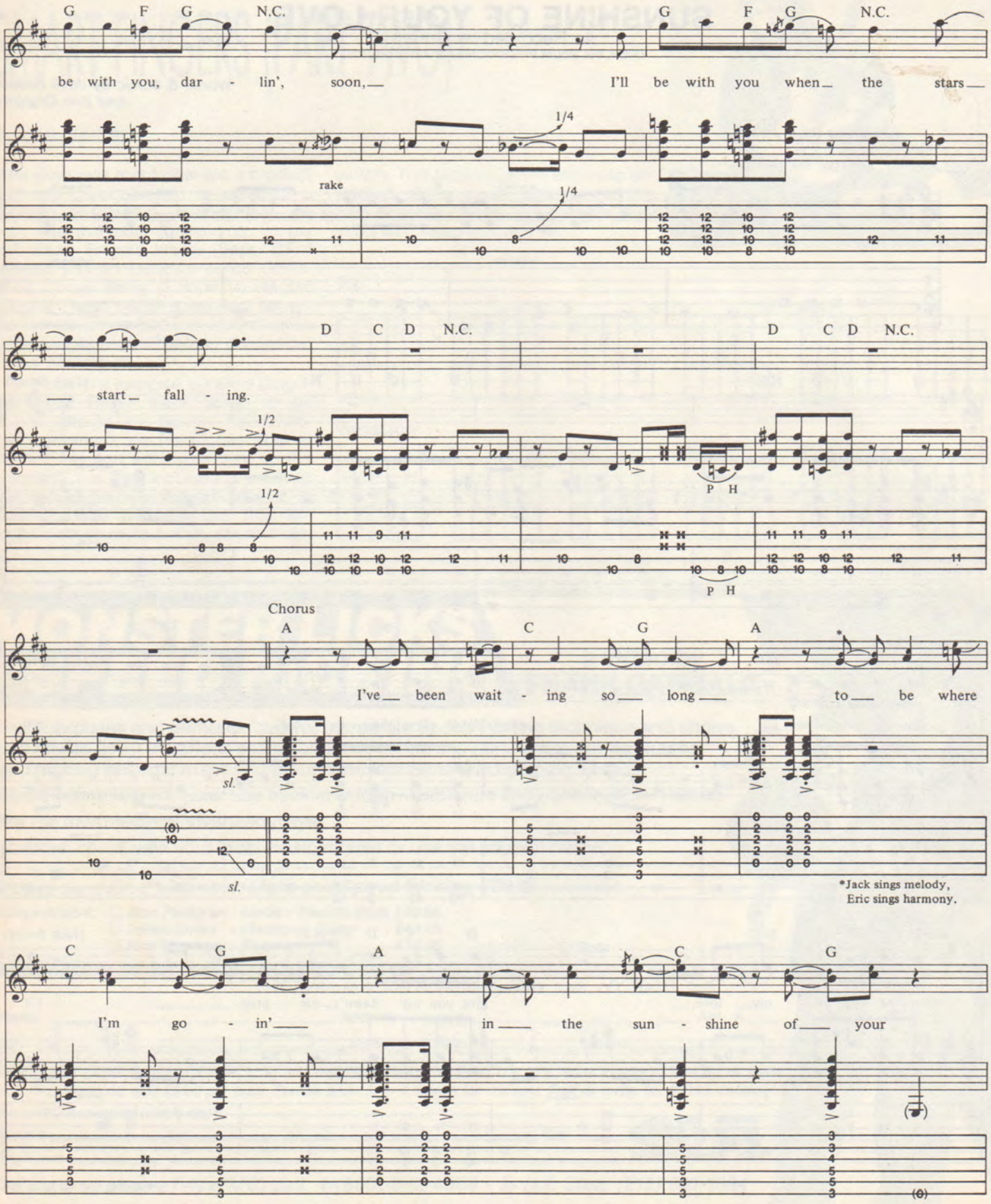
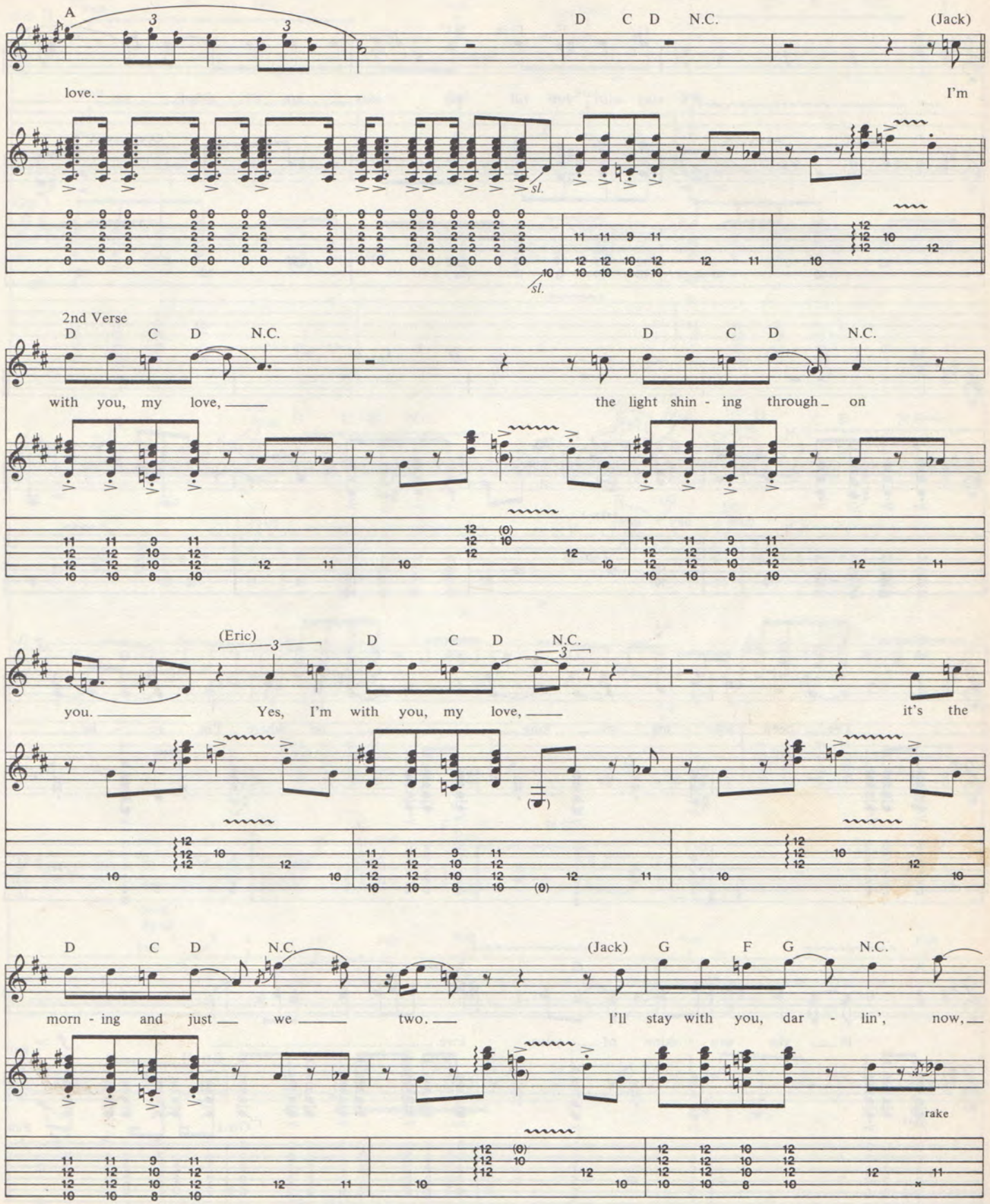
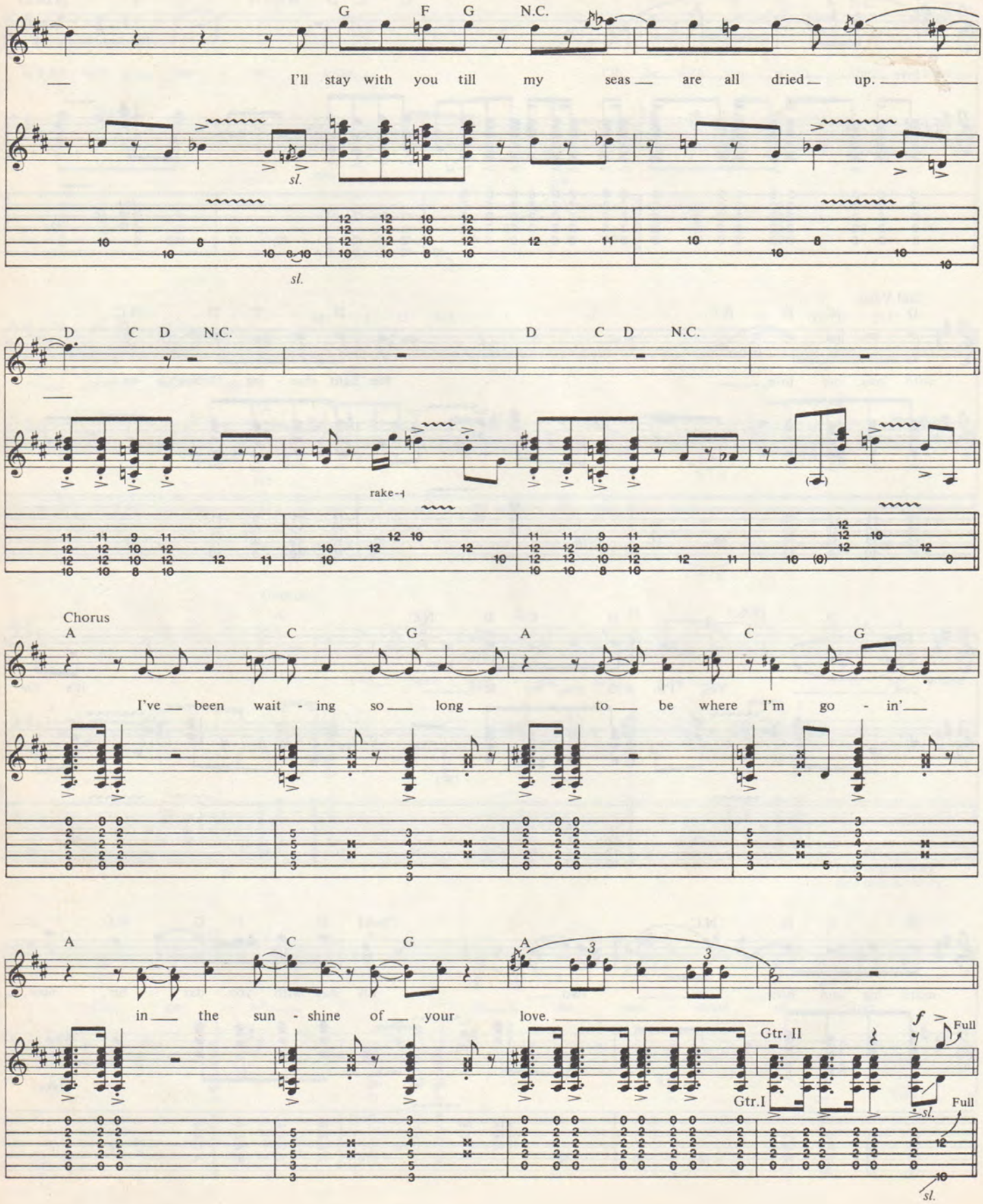
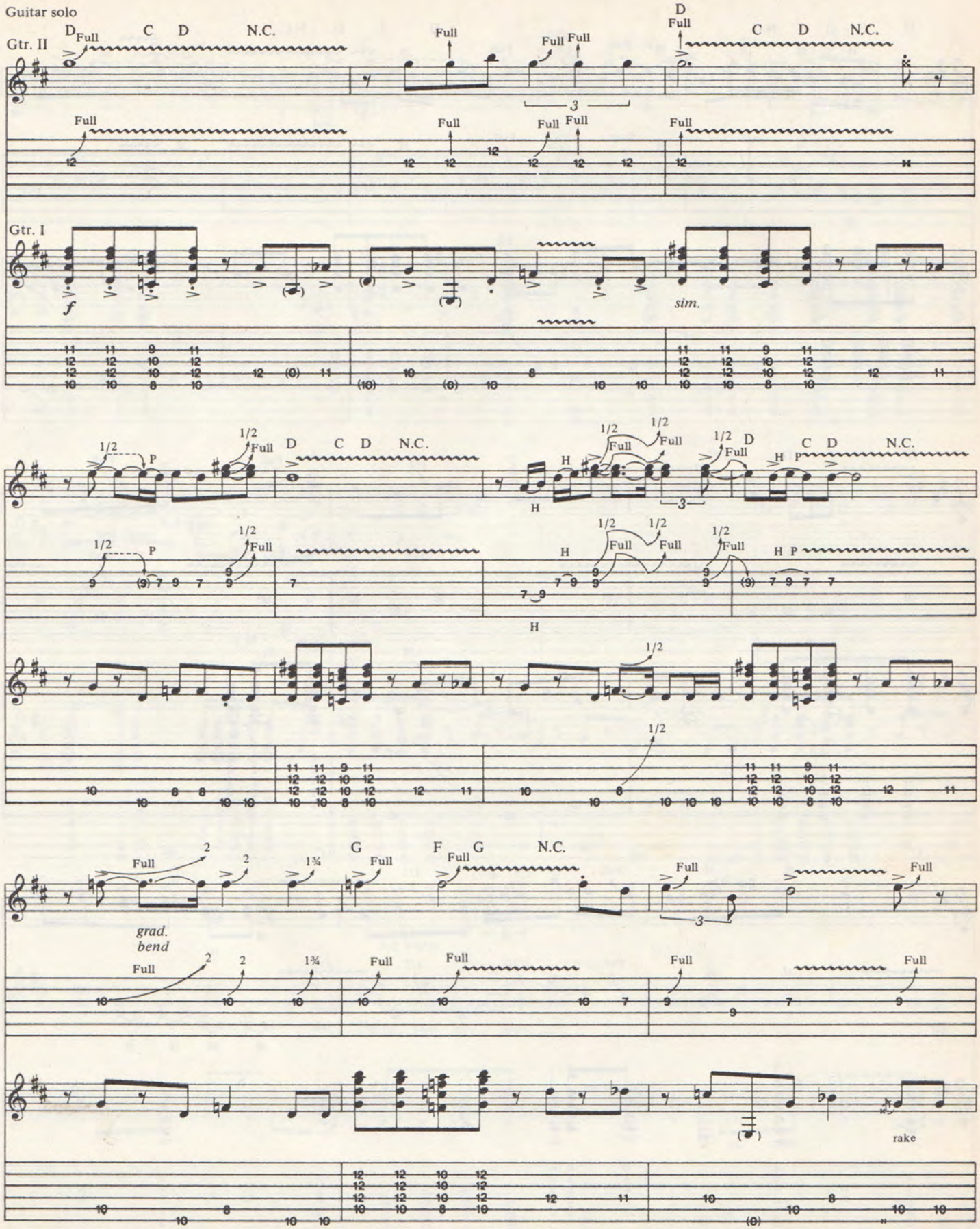
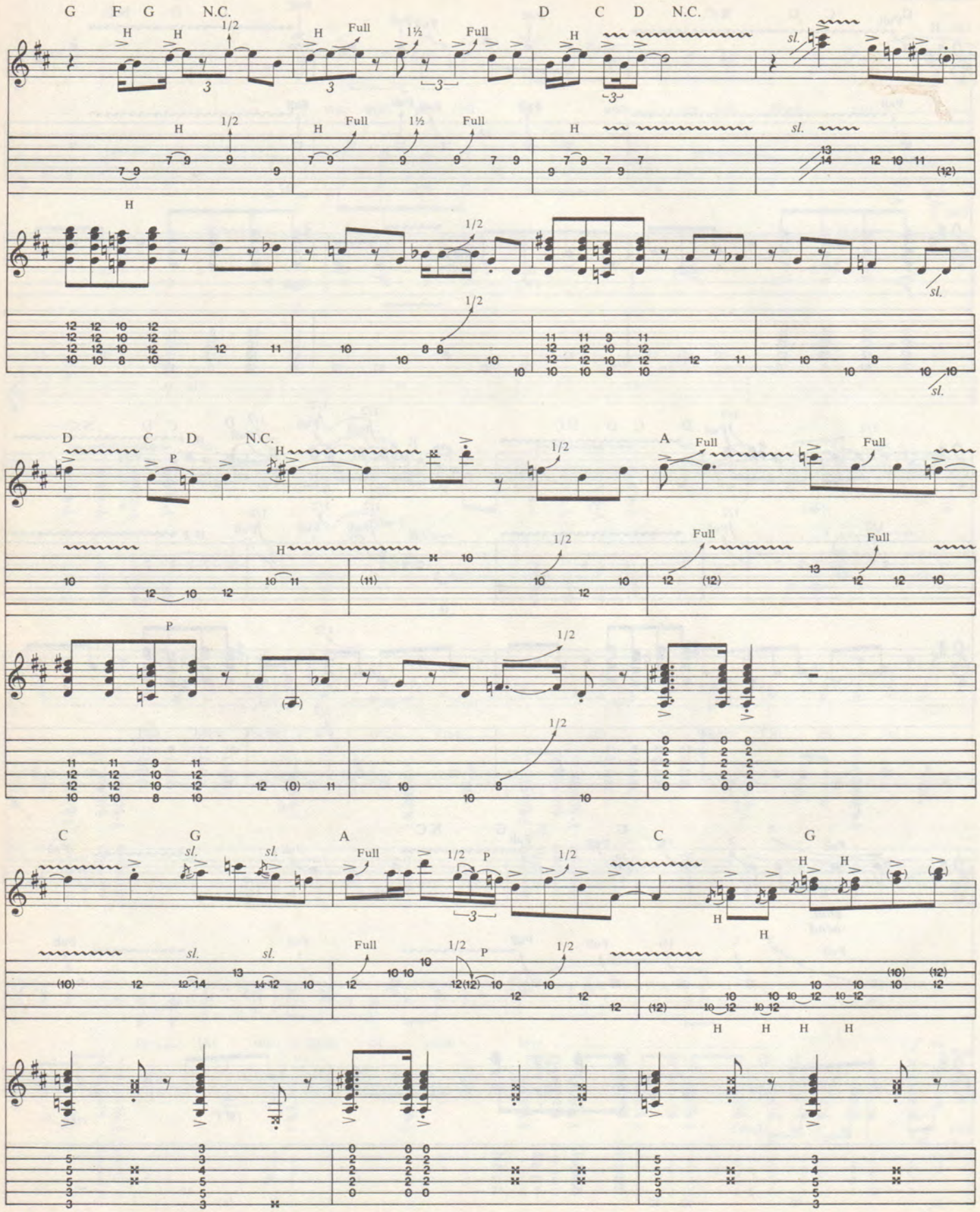
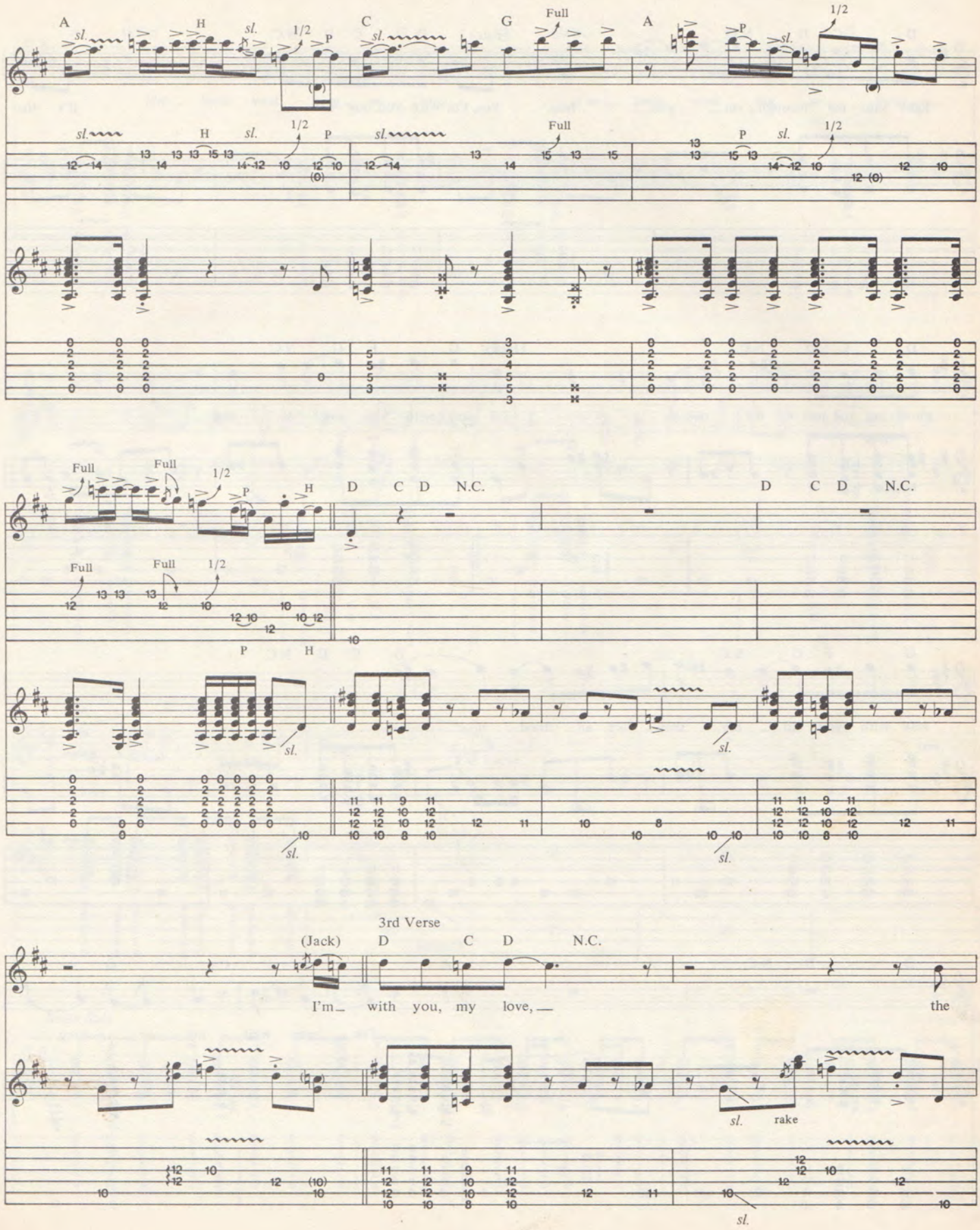

G F G N.C.
be with you, dar - lin', soon, I'll be with you when the stars
rake
1/4
D C D N.C.
start fall - ing.
1/2
P H
Chorus
A C G A
I've been wait - ing so long to be where
sl.
*Jack sings melody,
Eric sings harmony.
C G A C G
I'm go - in' in the sun - shine of your

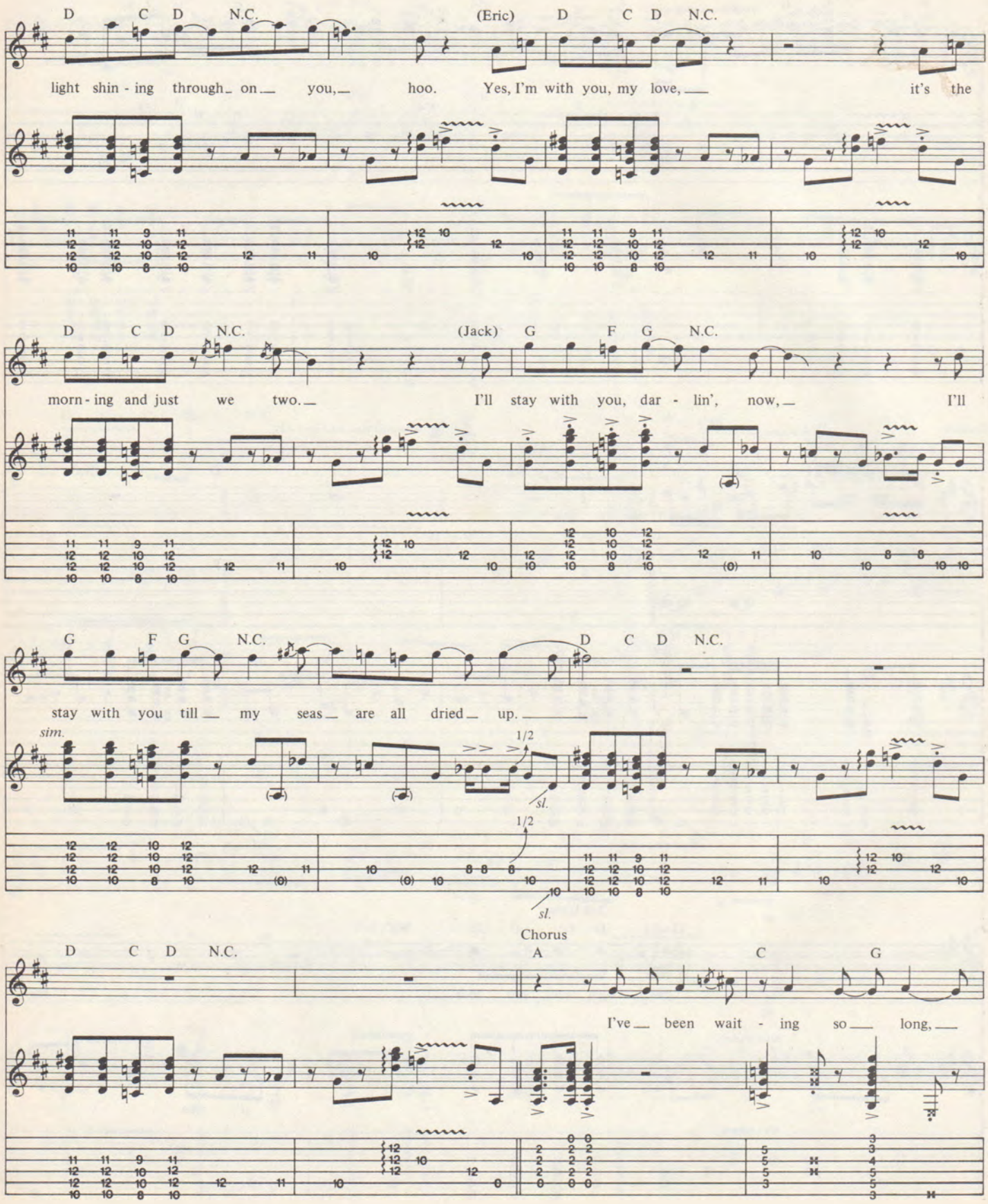

A
D C D N.C.
(Jack)
love.
I'm
sl.
2nd Verse
D C D N.C.
D C D N.C.
with you, my love,
the light shin - ing through on
(Eric)
D C D N.C.
you.
Yes, I'm with you, my love,
it's the
D C D N.C.
(Jack) G F G N.C.
morn - ing and just we two.
I'll stay with you, dar - lin', now,
rake

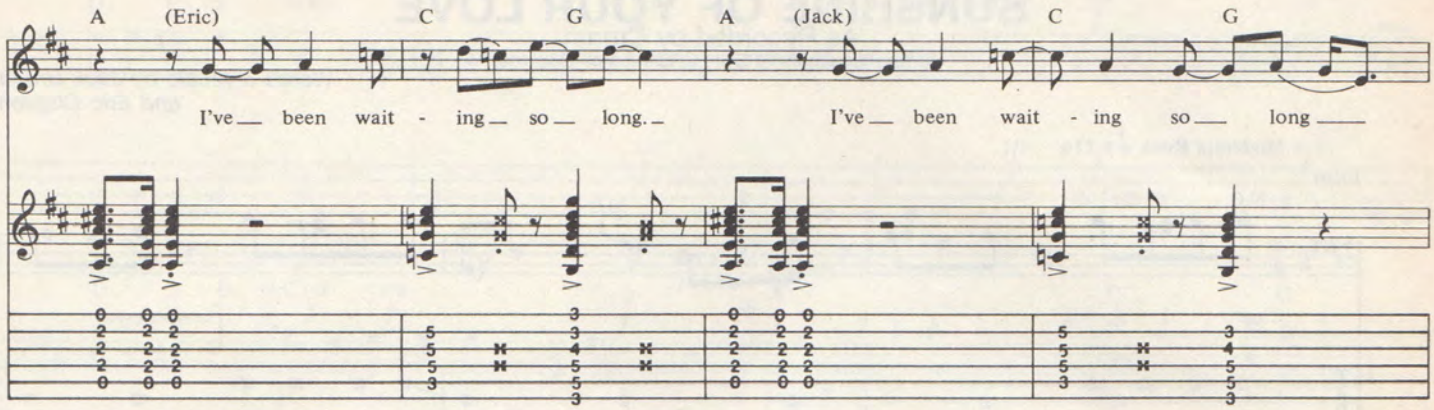

G F G N.C.
I'll stay with you till my seas are all dried up.
sl.
D C D N.C.
D C D N.C.
rake-
Chorus
A C G A C G
I've been wait - ing so long to be where I'm go - in'
A C G A
in the sun - shine of your love.
Gtr. II
Gtr.I
Full
Full
sl.

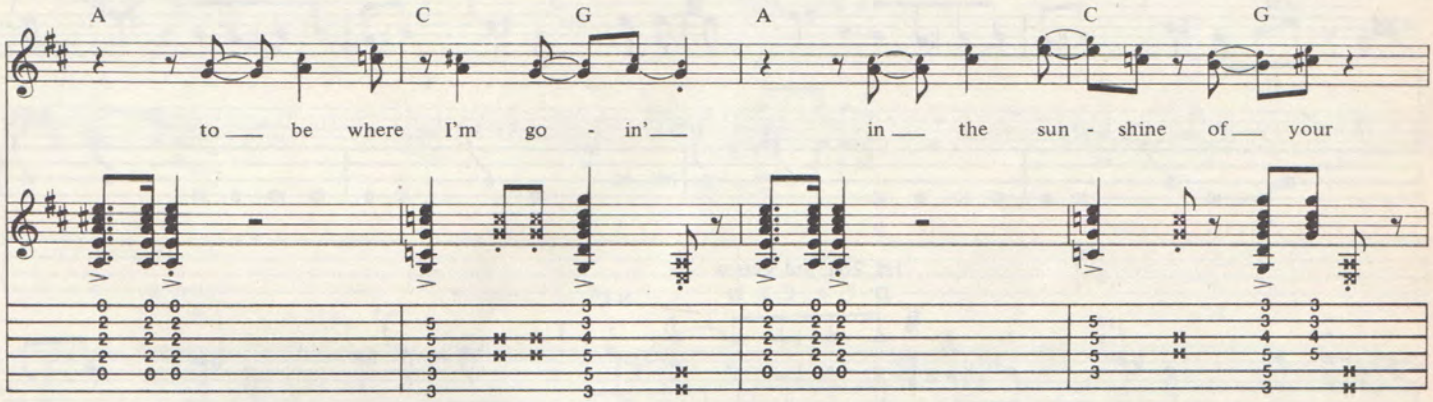

Guitar solo
Gtr. II
Gtr. I
D
C
N.C.
Full
sim.
1/2
P
H
G
F
grad.
bend
rake

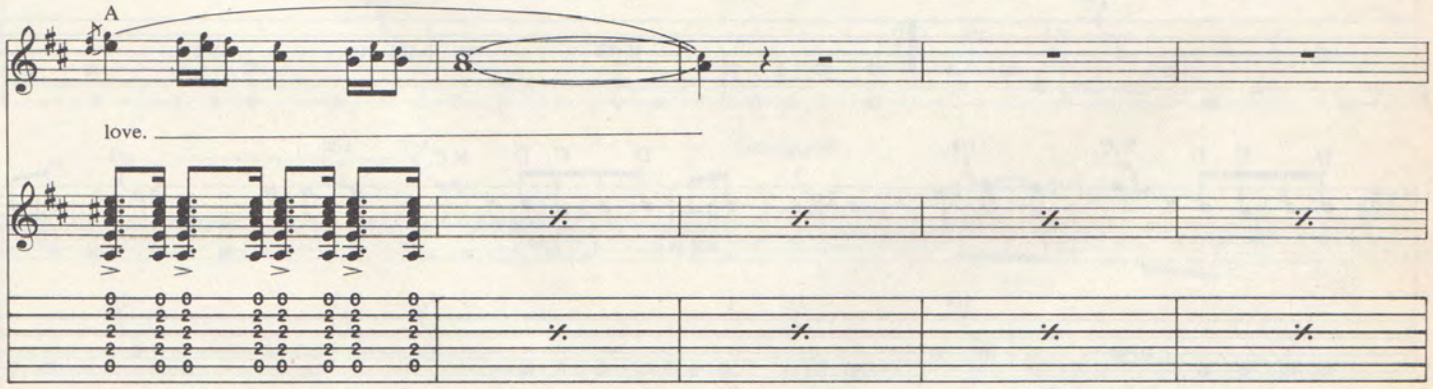

G F G N.C.
D C D N.C.
D C D N.C.
A
C G A C G
H
Full
1/2
1½
P
sl.

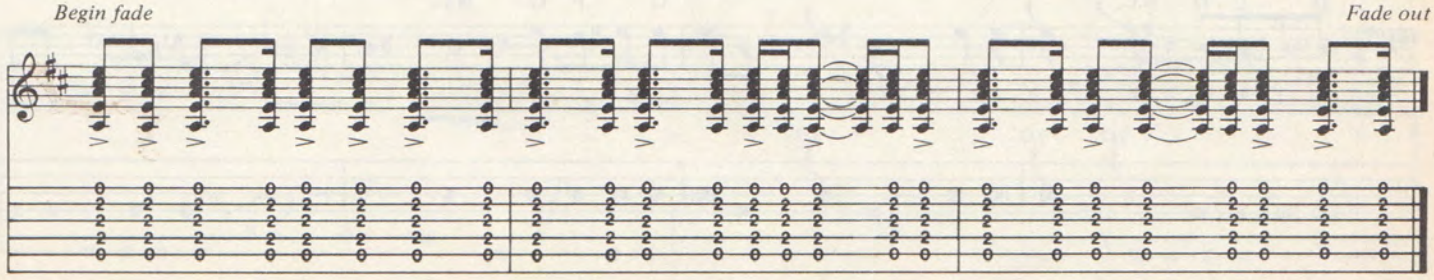

A
H
sl.
1/2
P
C
G
Full
A
D C D N.C.
D C D N.C.
3rd Verse
(Jack)
D C D N.C.
I'm with you, my love, the
rake


D C D N.C. (Eric) D C D N.C.
light shin - ing through on you, hoo. Yes, I'm with you, my love, it's the
D C D N.C. (Jack) G F G N.C.
morn - ing and just we two. I'll stay with you, dar - lin', now, I'll
G F G N.C. D C D N.C.
stay with you till my seas are all dried up.
sim.
1/2
sl.
1/2
sl.
Chorus
D C D N.C. A C G
I've been wait - ing so long,


A (Eric) C G A (Jack) C G
I've been wait - ing so long. I've been wait - ing so long


A C G A C G
to be where I'm go - in' in the sun - shine of your


A
love.


Begin fade
Fade out

Tablature Explanation page 33

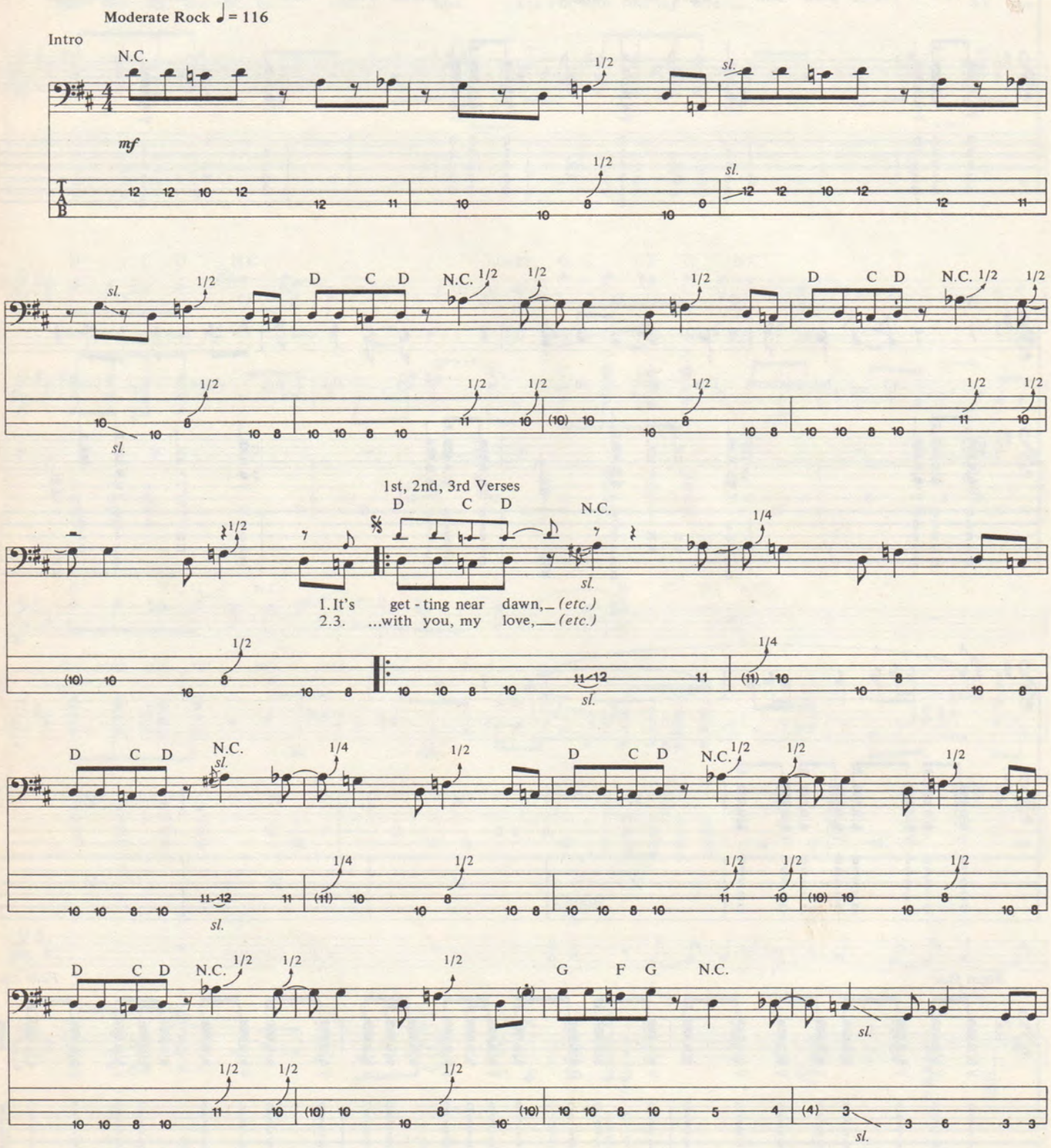
BASS LINE FOR

SUNSHINE OF YOUR LOVE

As Recorded by Cream

(From the album FRESH CREAM/Atco Records)

Words & Music by Jack Bruce and Eric Clapton



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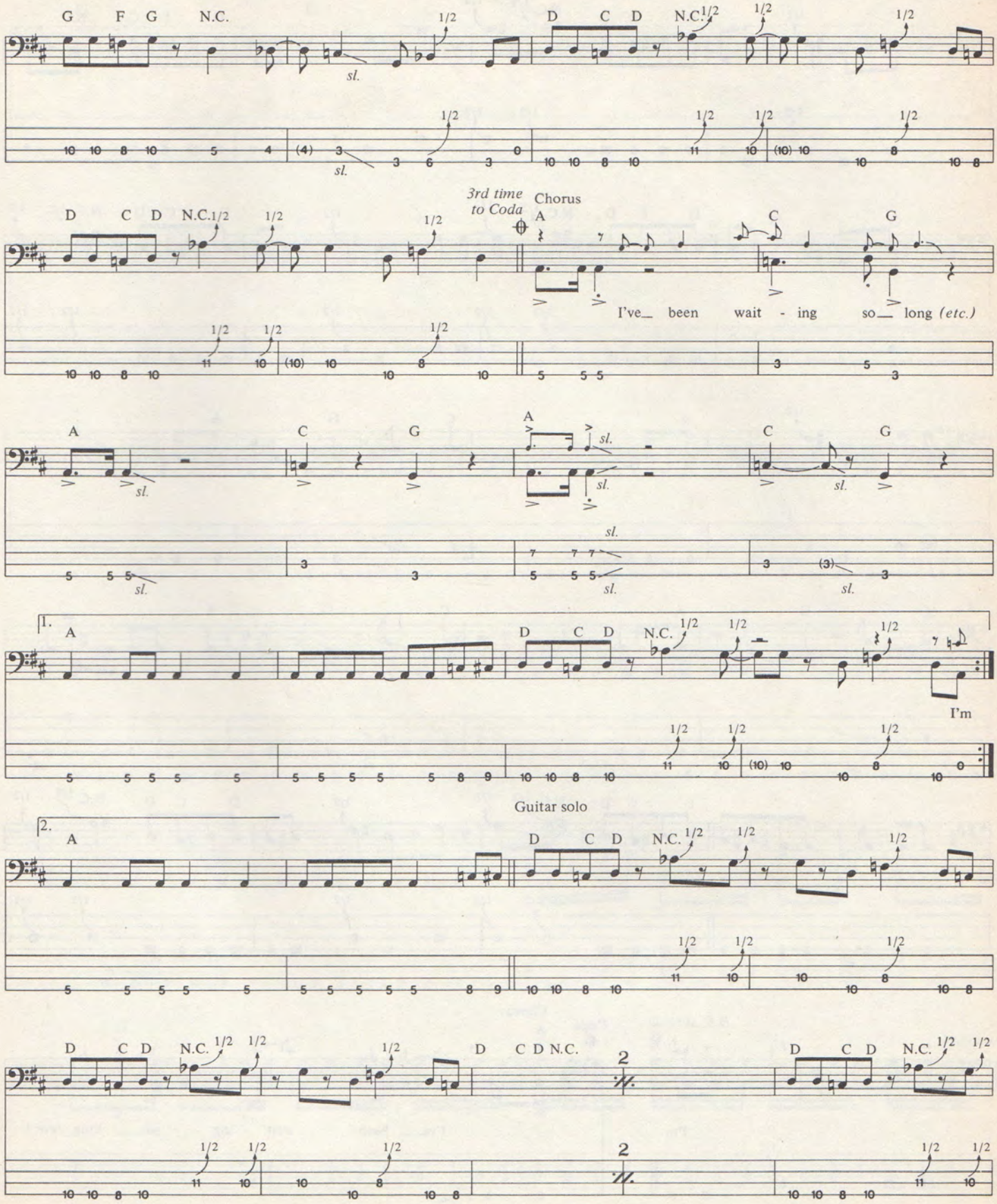
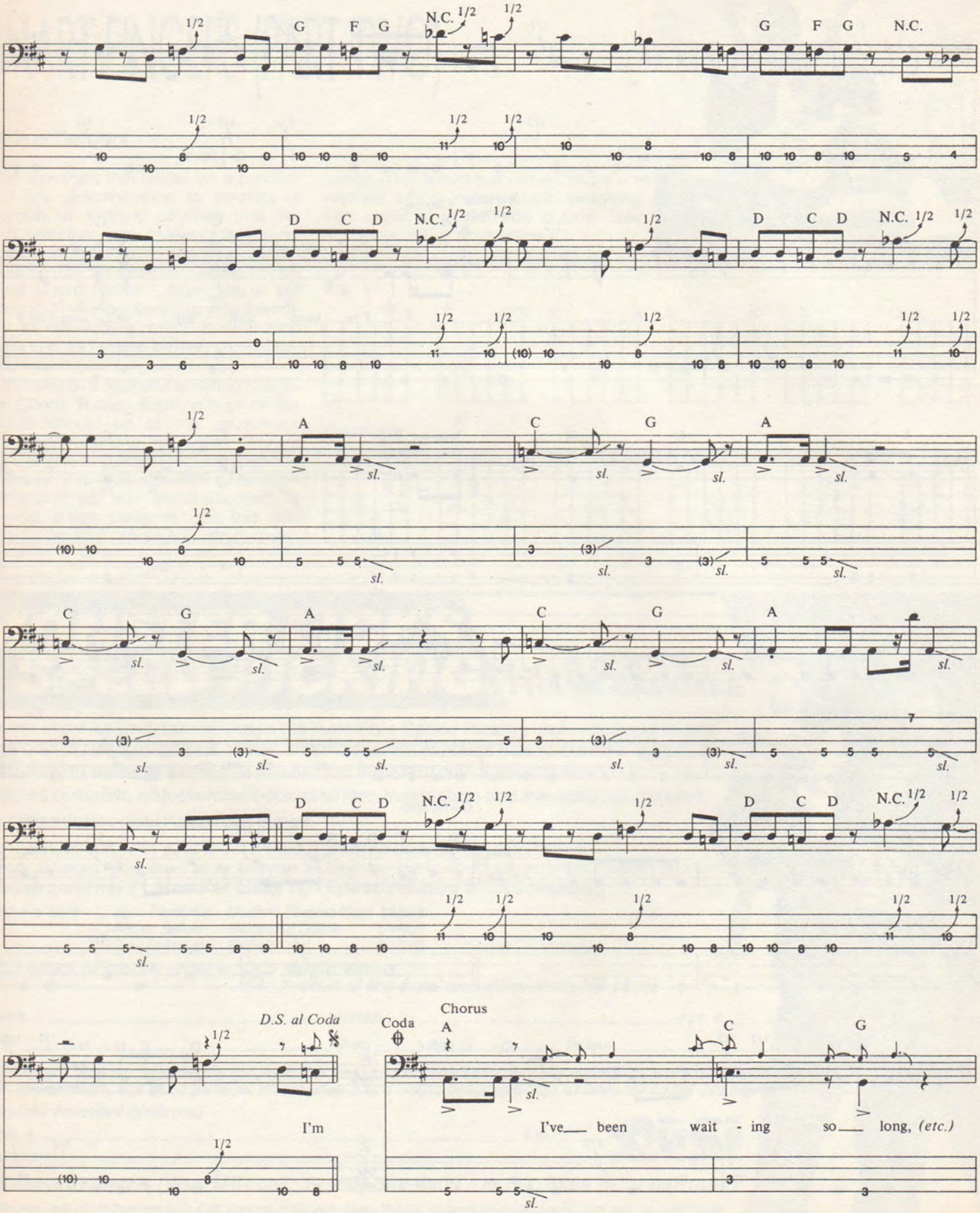
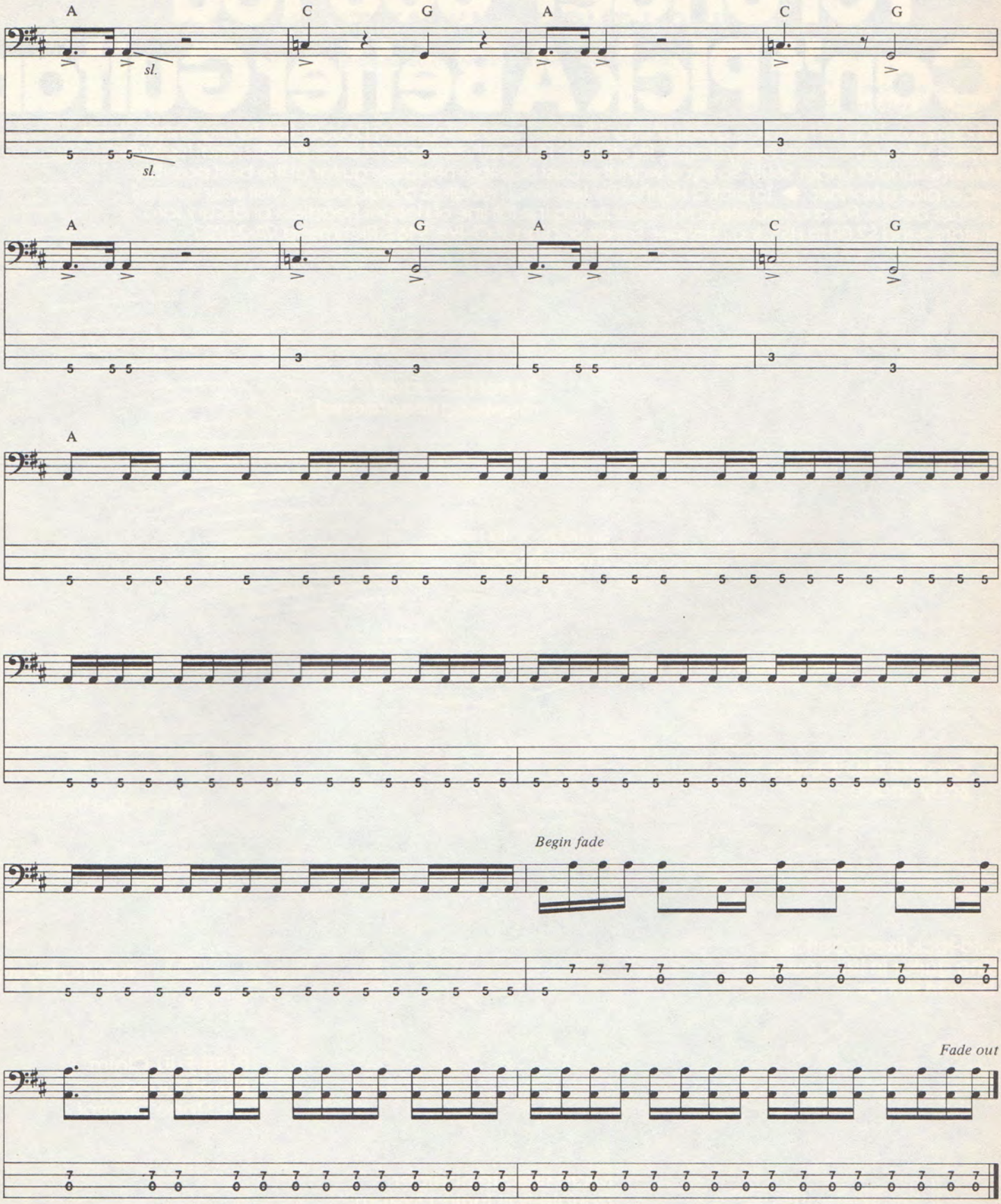

G F G N.C.
D C D N.C.
3rd time to Coda
Chorus
A C G
I've_ been wait - ing so_ long (etc.)
A C G
1.
I'm
Guitar solo
2.
D C D N.C.


G F G N.C.
D C D N.C.
A C G A
C G A C G A
D C D N.C.
D.S. al Coda
Coda
Chorus
I'm
I've been wait - ing so long, (etc.)


A
C
G
A
C
G
sl.
sl.
A
C
G
A
C
G
A
Begin fade
Fade out

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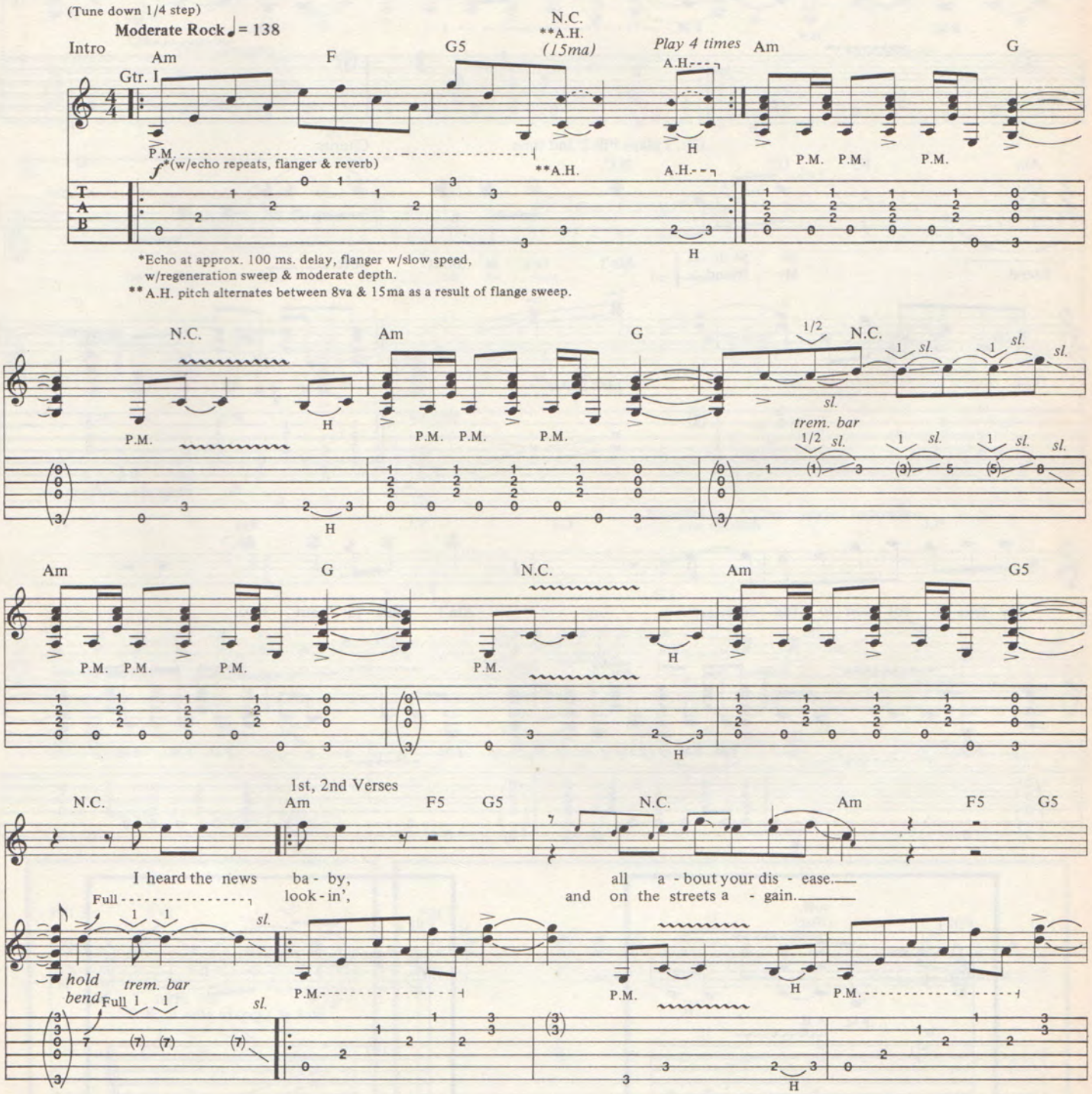
Tablature Explanation page 33

AIN'T TALKIN' 'BOUT LOVE

As Recorded by Van Halen

(From the album VAN HALEN/Warner Bros. Records)

Words & Music by
Edward Van Halen, Alex Van Halen,
David Lee Roth and Michael Anthony



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Gtr. I plays Fill 1 2nd time

N.C. Am F5 G5 N.C.

Yeah, you may have all you want, ba - by, but I got some - thin' you need,
Oh yeah, you think you're real - ly cook-in', ba - by. you bet - ter find your - self a

P.M. H P.M. P.M. H

Gtr. I plays Fill 2 2nd time

Am F5 G5 N.C. Chorus Am G

friend. oh yeah. My friend. Ain't talk - in' 'bout love.

P.M. pick slides sl. P.M. P.M.

*Play cue note 2nd time.

N.C. Am G5 N.C. Am G

My love is rot - ten to the core. Ain't talk - in' 'bout love.

P.M. H P.M. P.M. P.M. P.M. H P.M. P.M. P.M.

Fill 1

A.H. (8va)

P.M. A.H. H

Fill 2

pick sl. (steady gliss.) sl.

sl.

Gtr I plays Fill 3 2nd time

N.C. | 1. Am | G | N.C.

Just like I told you be - fore, yeah, be - fore. You know you're sem - i good -

P.M. H P.M. H

2. Am | G | Guitar solo I **Am | G5

be - fore, uh, be - fore uh, be - fore be - fore.

P.M. P.M. P.M. let ring

*Doubled by elec. sitar (Gtr.II). **Chords implied by bass line.

w/Fill 4 Am | G5

† trem bar

†Gtr. I only (Gtr. II sim. figure w/o trem. bar).

Fill 3

Full

trem. bar

Full

*Hold bend while sliding.

Fill 4

(Both gtrs.) Am G5 w/Fill 5 Am G5

Chorus Am G N.C. Am G

Ain't talk - in' 'bout- a love. Babe, it's - a rot - ten to the core.

trem. bar

N.C. Am G N.C.

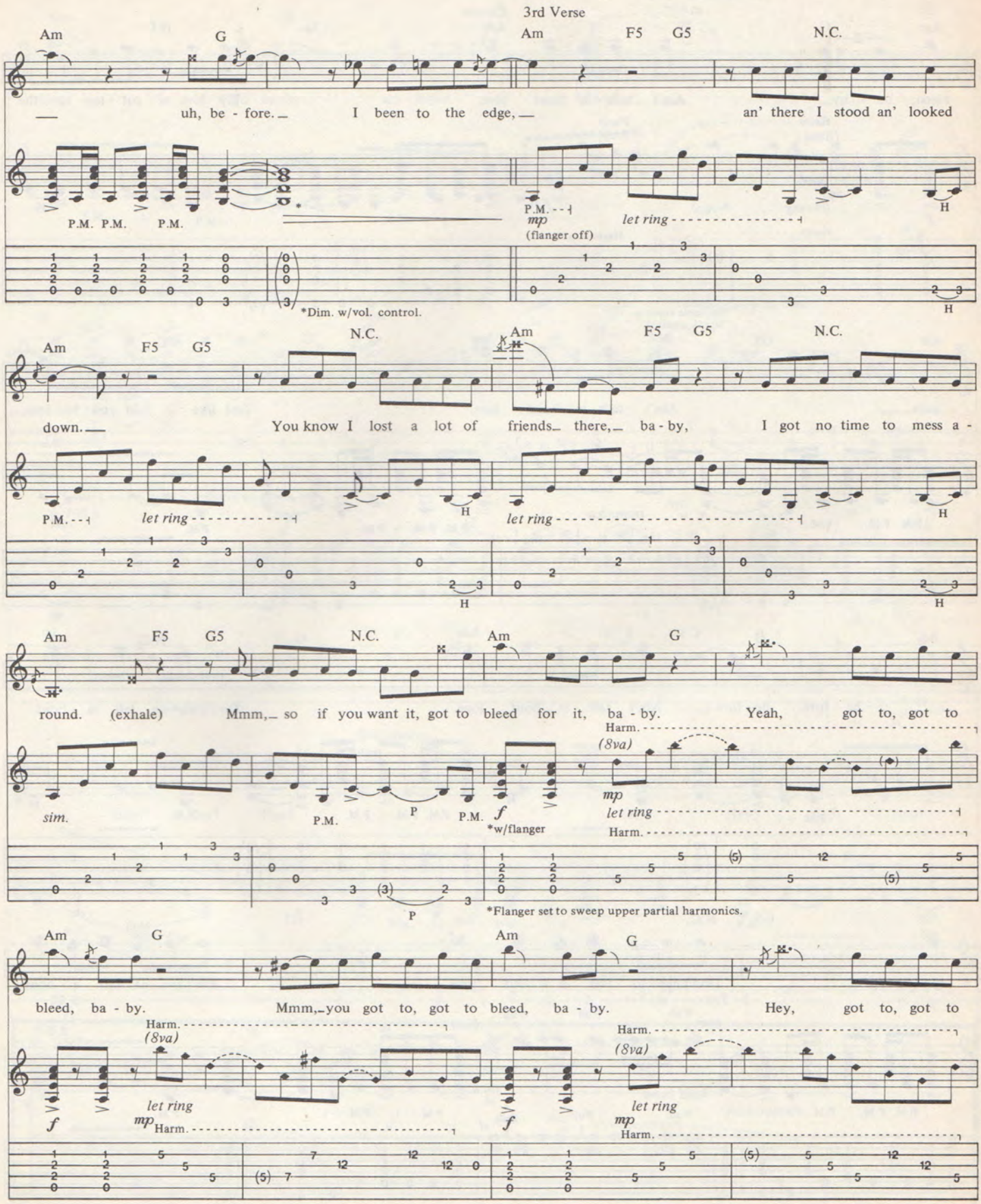
Ain't talk - in' 'bout love. Just like I told you be - fore,

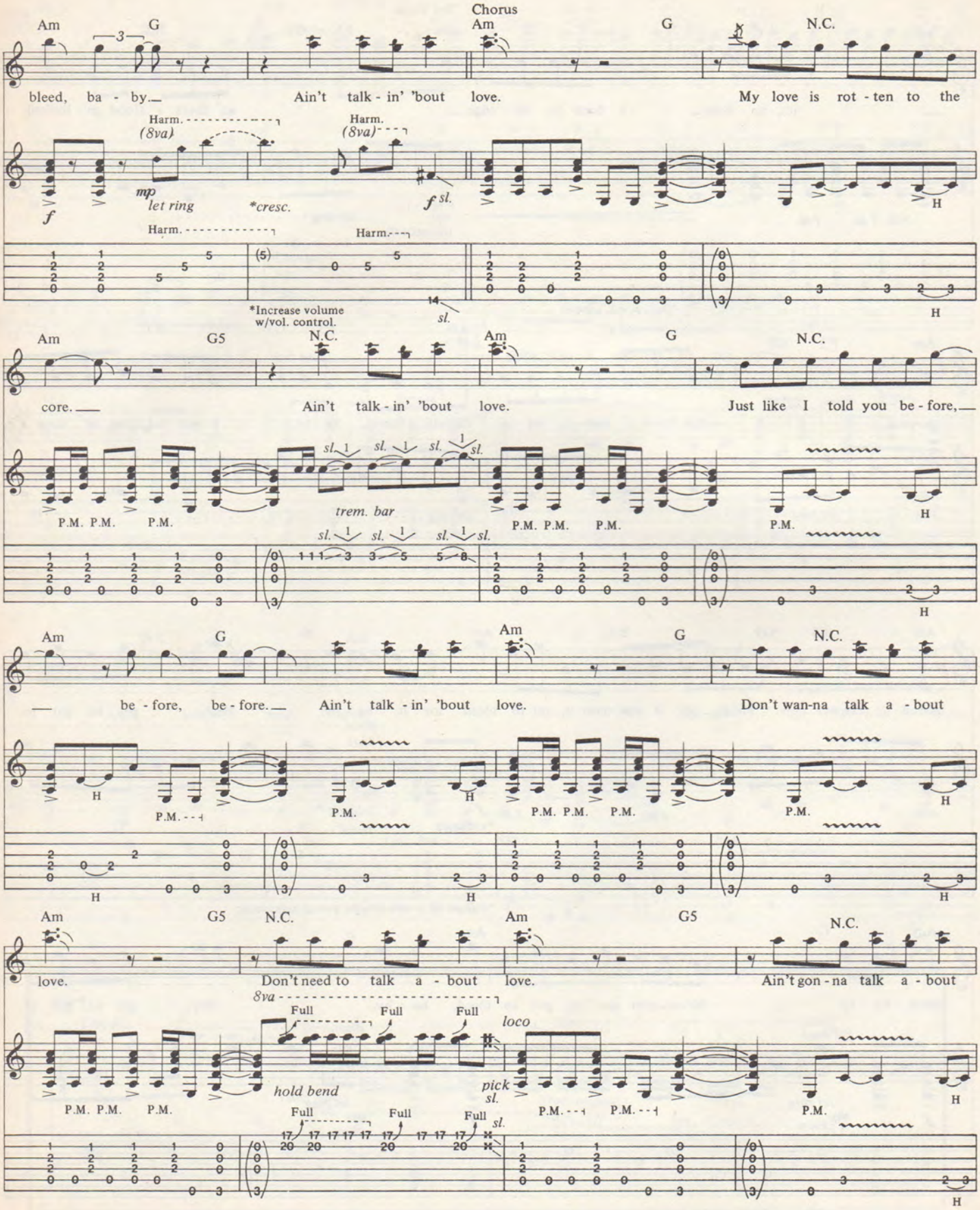
Fill 5

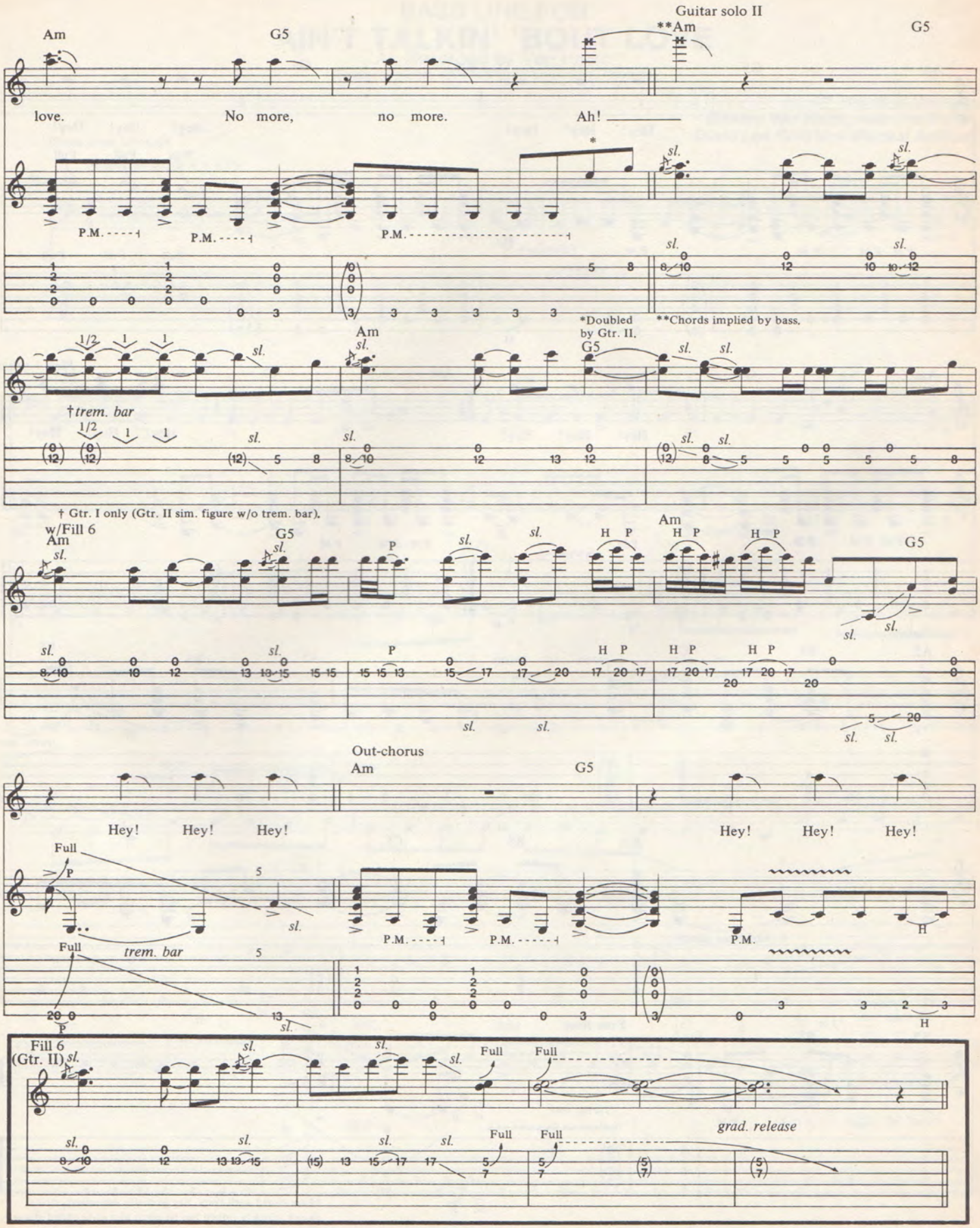
Gtr. II

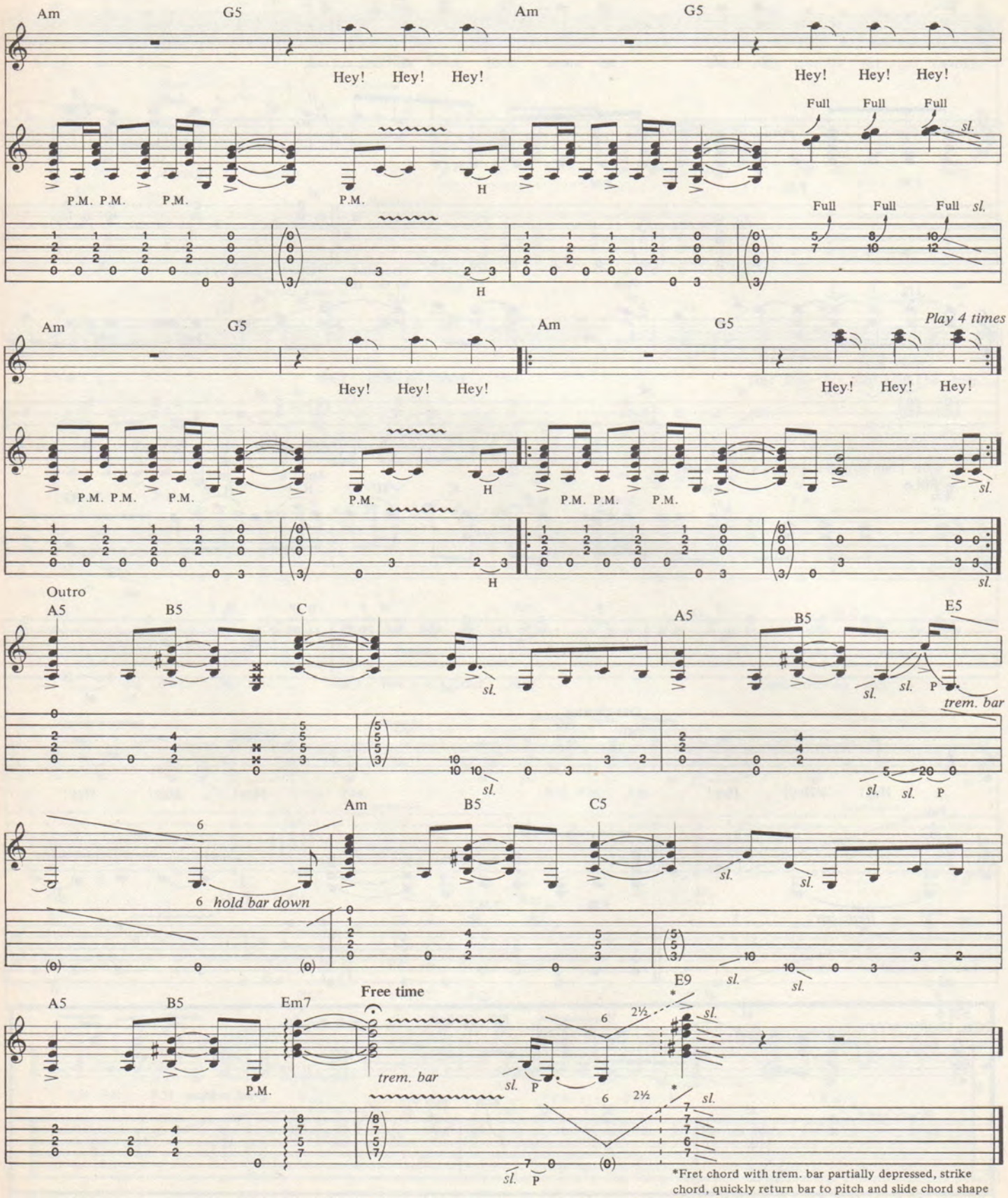
hold bend

grad. release


3rd Verse
Am G Am F5 G5 N.C.
uh, be - fore. I been to the edge, an' there I stood an' looked
P.M. P.M. P.M.
P.M. mp (flanger off) let ring H
*Dim. w/vol. control.
Am F5 G5 N.C. Am F5 G5 N.C.
down. You know I lost a lot of friends there, ba - by, I got no time to mess a -
P.M. let ring H let ring H
Am F5 G5 N.C. Am G
round. (exhale) Mmm, so if you want it, got to bleed for it, ba - by. Yeah, got to, got to
sim. P.M. P P.M. f *w/flanger
Harm. (8va) mp let ring Harm.
*Flanger set to sweep upper partial harmonics.
Am G Am G
bleed, ba - by. Mmm, you got to, got to bleed, ba - by. Hey, got to, got to
Harm. (8va) f let ring mp Harm.
Harm. (8va) f let ring mp Harm.


Chorus
Am G Am G N.C.
bleed, ba - by. Ain't talk - in' 'bout love. My love is rot - ten to the
Harm. (8va)
mp let ring
*cresc.
f sl.
*Increase volume w/vol. control.
Am G5 N.C. Am G N.C.
core. Ain't talk - in' 'bout love. Just like I told you be - fore,
P.M. P.M. P.M.
trem. bar
Am G Am G N.C.
be - fore, be - fore. Ain't talk - in' 'bout love. Don't wan-na talk a - bout
Am G5 N.C. Am G5 N.C.
love. Don't need to talk a - bout love. Ain't gon - na talk a - bout
8va
Full
loco
hold bend
pick sl.


Am
G5
love.
No more,
no more.
Guitar solo II
**Am
G5
Ah!
P.M.
sl.
*Doubled by Gtr. II.
**Chords implied by bass.
1/2
†trem. bar
† Gtr. I only (Gtr. II sim. figure w/o trem. bar).
w/Fill 6
Am
G5
H P
Out-chorus
Hey! Hey! Hey!
Full
trem. bar
Fill 6 (Gtr. II)
grad. release



*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

Tablature Explanation page 33

BASS LINE FOR

AIN'T TALKIN' 'BOUT LOVE

As Recorded by Van Halen

(From the album VAN HALEN/Warner Bros. Records)

Words & Music by
Edward Van Halen, Alex Van Halen,
David Lee Roth and Michael Anthony

(Tune down 1/4 step)

Moderate Rock ♩ = 138

Intro 7 G5 N.C. Am G N.C.

mf (w/pick)

Am G N.C. Am G N.C.

Am G N.C. Am G

1st, 2nd Verses

1. I heard the news, ba - by,
... look - in'

N.C. Am G N.C.

all a - bout your dis - ease. *(etc.)*
and on the streets a - gain. *(etc.)*

Am G N.C. Am G N.C.

Ain't talk - in' 'bout

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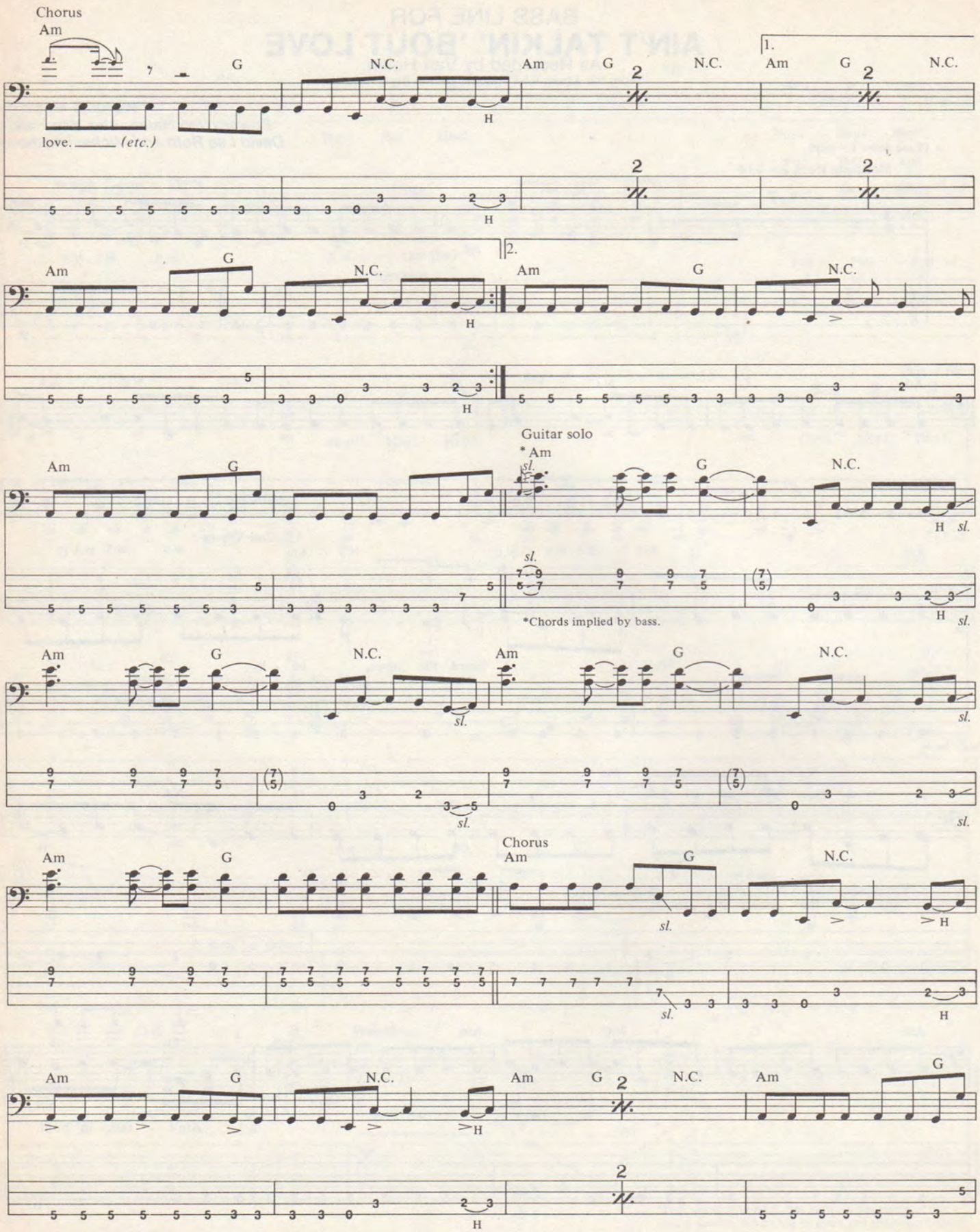
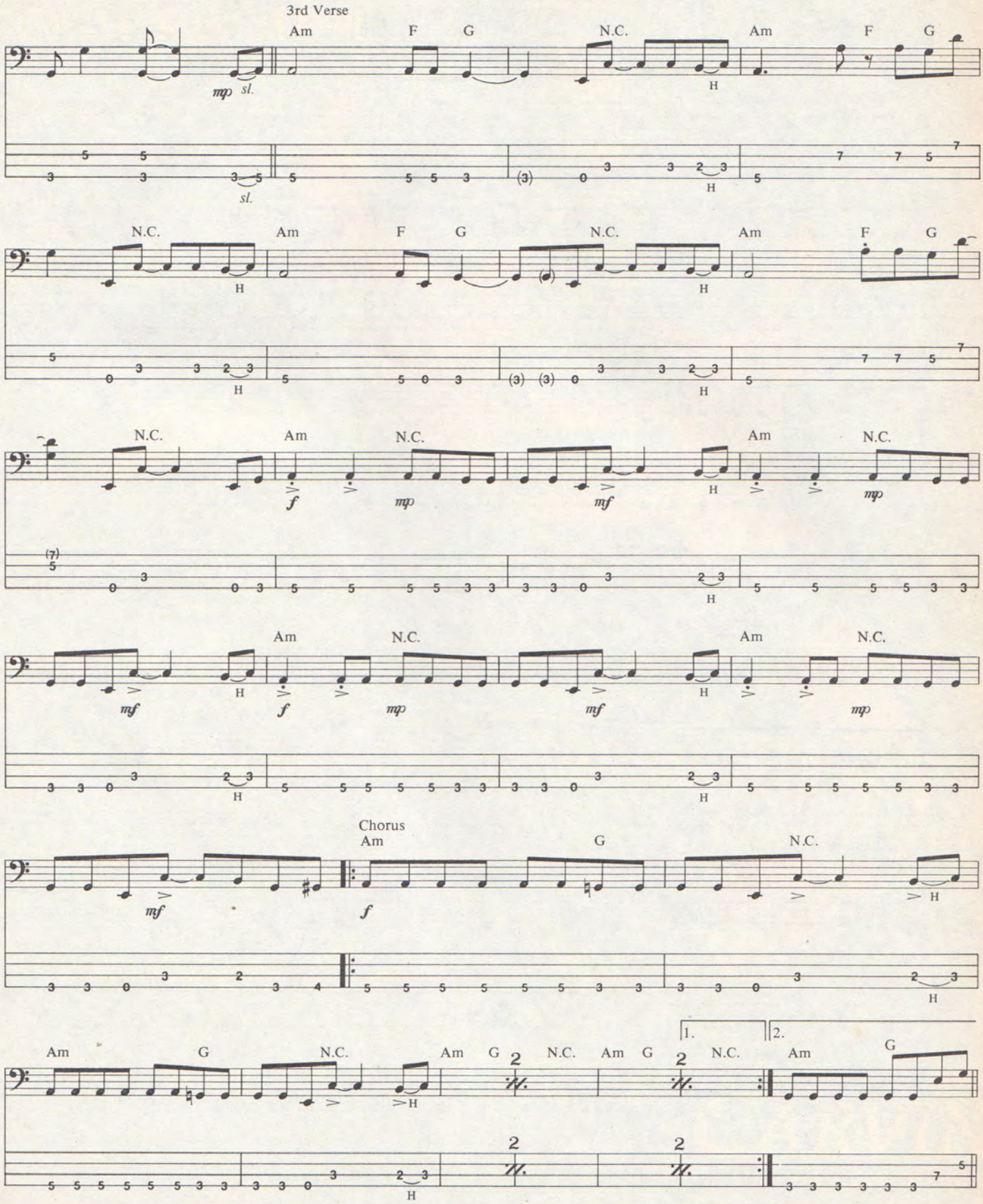
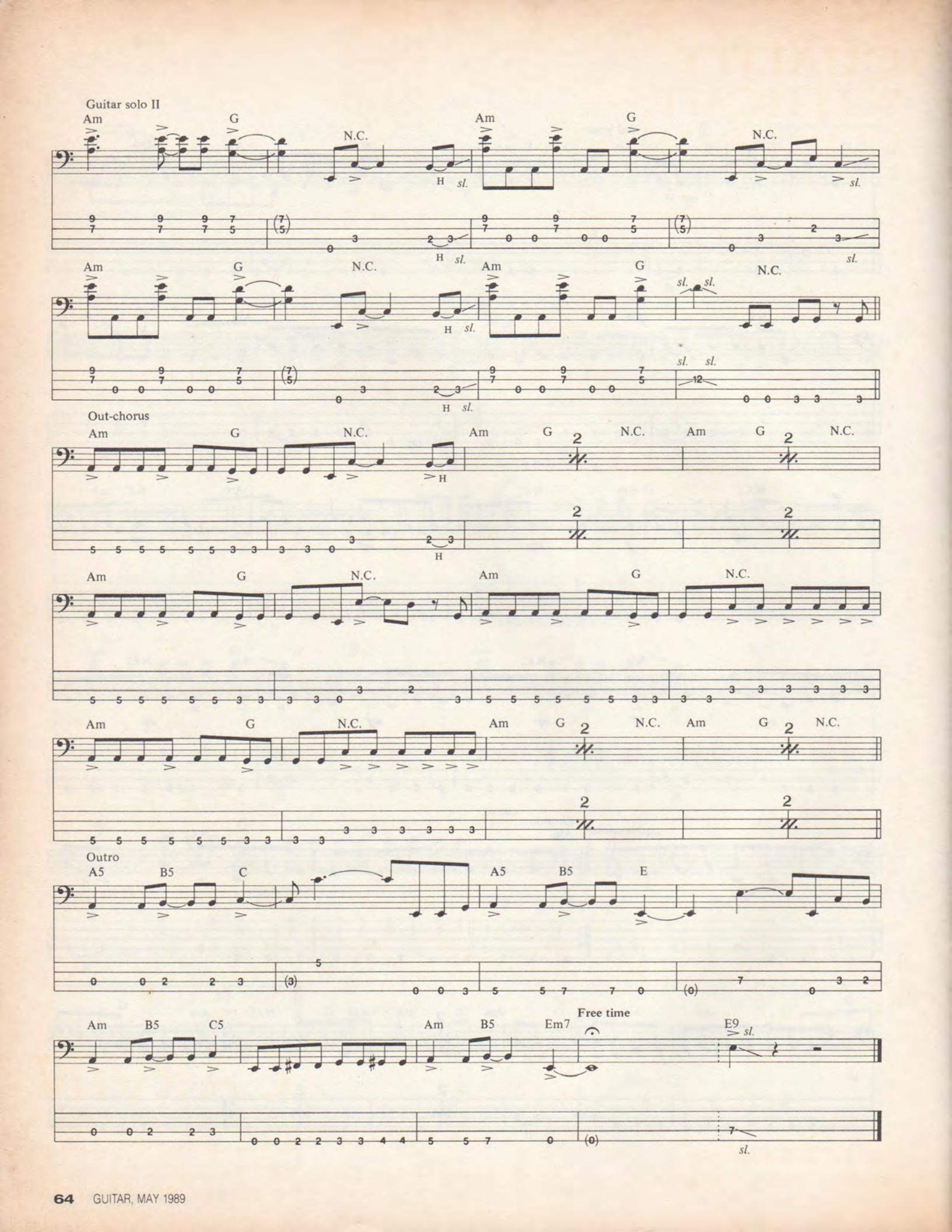
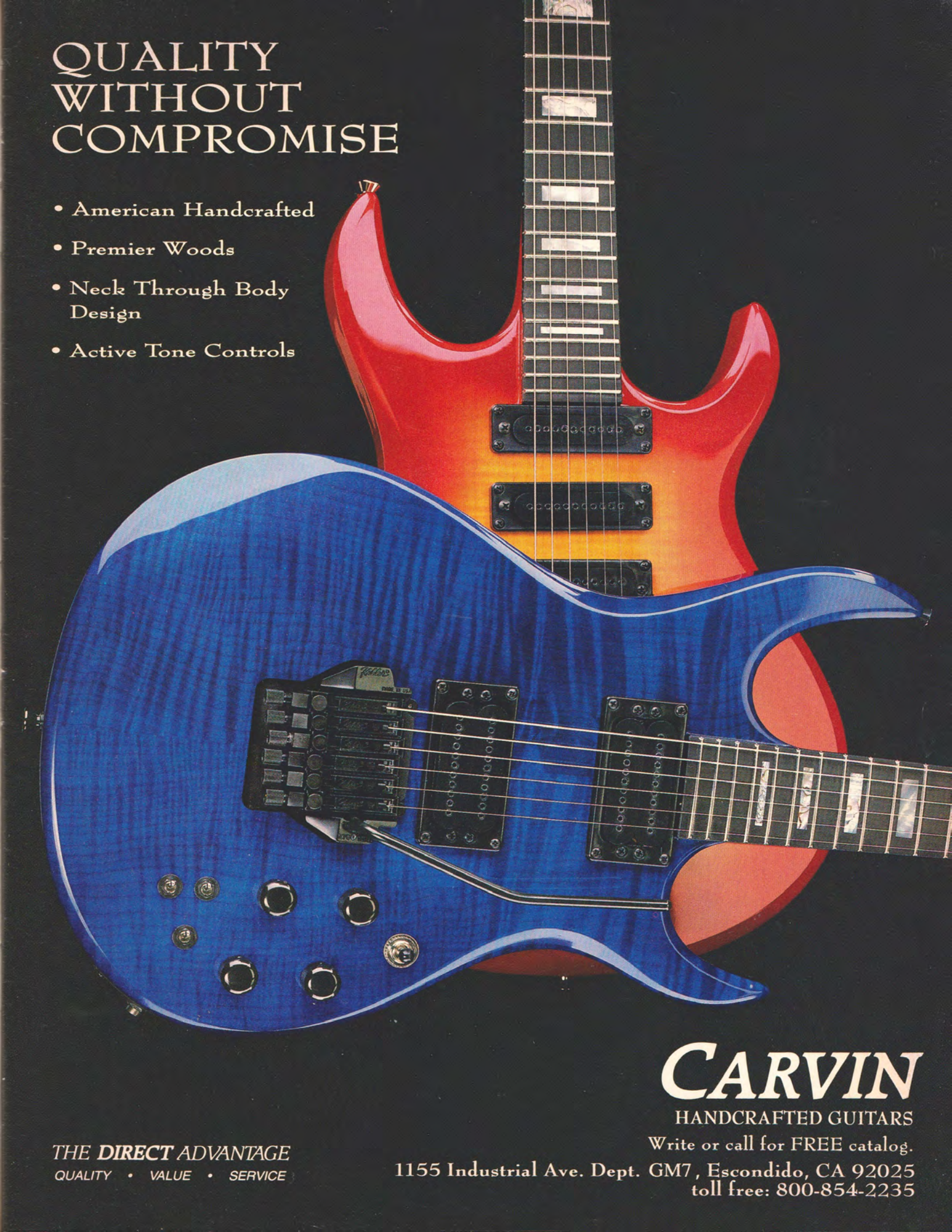

Chorus
Am
G
N.C.
Am
G
N.C.
1.
Am
G
N.C.
love. (etc.)
H
2.
Am
G
N.C.
Am
G
N.C.
Guitar solo
* Am
sl.
*Chords implied by bass.
Chorus
Am
G
N.C.
Am
G
N.C.
Am
G
N.C.
Am
G
N.C.
Am
G


3rd Verse
Am
F
G
N.C.
Am
F
G
mp
sl.
H
N.C.
Am
F
G
N.C.
Am
F
G
H
N.C.
Am
N.C.
Am
N.C.
f
mp
mf
H
mp
mf
Am
N.C.
Am
N.C.
f
mp
mf
H
mp
Chorus
Am
G
N.C.
mf
f
H
Am
G
N.C.
Am
G
N.C.
Am
G
N.C.
Am
G
1.
2.
H


Guitar solo II
Am
G
N.C.
Am
G
N.C.
H
sl.
Am
G
N.C.
Am
G
N.C.
sl.
Out-chorus
Am
G
N.C.
Am
G
N.C.
Am
G
N.C.
Am
G
N.C.
Am
G
N.C.
Am
G
N.C.
Am
G
N.C.
Outro
A5
B5
C
A5
B5
E
Am
B5
C5
Am
B5
Em7
Free time
E9
sl.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THE FOUNTAIN

by John Stix

Edward Van Halen is a true innocent in the best sense of the word. Though he explores his talent, he has yet to attempt to figure out its source or chart its brilliance. He has no plan to explain his universe, but he will let us share it with him. It's as if he is the keeper of some mystical creative fountain which flows freely for him, letting him drink from the well as much as he would like. He never questions where the water comes from or if it will disappear; he just taps in and shares, oblivious to the expectations of his audience. In anticipation of this Hall of Fame issue, Edward was gracious enough to let us explore the roots of his talent, and filled in some historical holes from his earliest days to the present.

How good were you when you first started playing guitar?
There wasn't anybody else around who played, so I had no one to compare myself to. In the very beginning I had no idea what I was doing or what was supposed to be done. I was the only one who played guitar. One of the first chords I ever learned was a barre chord, so I sat there sliding it around and playing the Ventures' "Walk Don't Run" progression.

Did you play any music in Holland?
Alex and I both played piano. I was six, he was eight.

What did you hear on the record player at home?
We didn't have a record player. I didn't hear any kind of music outside of my dad's playing, which was jazz and big band or classical music, which we played ourselves on the piano. I didn't hear anything outside of that kind of music until we got here, and then it was the Dave Clark Five all the way. I used to love the Dave Clark Five, the Beatles, too, but the Beatles were a little too sophisticated for me. I was totally into drums, so I liked the Dave Clark Five. Then I bought a drum set and you know the story, Al got better than me, so I picked up the guitar.

Tell me about your first group, the Broken Combs?
I was 10 years old and in the 4th grade. I played piano, Al played saxophone. I actually wrote a couple of tunes. I wrote a song called "Rumpus," which had a boogie thing to it. We all dressed up in turtleneck shirts and thought we were the Dave Clark Five.

In high school were you among the better players?
We were the kind of band where I was the only one in the area who had a Marshall amp. I turned the sucker up to 10 and you wouldn't even hear our bass player. It was kind of good, too, because he couldn't play. He was just kind of there to make it look like a group. I used to think all the other bands were better than us, because they could sound like the record. For the life of me, I couldn't. When bands would audition for dances we wouldn't get the gigs because we didn't sound like your favorite hit. We played the same songs, but we wouldn't sound the same.

Did you have guitar buddies?
No, I was on my own. I didn't have any musician friends.

Did you use Mel Bay books?
My mom bought my brother one when he first started. I got past page one and said, I know barre chords.

How did you learn your vocabulary?
From piano. I think it's just ear training. I've always had good ears. Even with the piano I never really learned how to read. I fooled the teacher. He played for me and I'd watch his fingers and remember how it was supposed to sound and the next week I'd come back and know it.

Michael (Anthony) said his favorite club to play was Walter Mitty's.
Oh yeah. I remember one time late in the evening, it was the fifth set, and we just saw a guy's intestines hanging out of his gut. The guy fell on the ground; there was blood everywhere, and we had to stop playing. We found out afterwards that two guys were arguing about whose bike was faster. One guy whipped out a knife and stabbed the other guy. They were both in bike clubs and the guy who got stabbed threatened to come back the next night and blow everybody away with a shotgun. The bartender had a shotgun underneath the bar. We had to come back to play the next night. We moved our amps away from the wall about two feet and we're going, 'Hey, if you see any of the guys, signal us and we'll hide behind our amps.' We had a couple of stacks each.

Those were the days when you opened with "Get the Show on the Road."
Yeah, it had kind of an "AFU" beat.

Was playing the Pasadena Civic Center a good time?
No, that was actually too spread out for

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So what went wrong? You forgot your guitar! Everyone is screaming at you because YOU...FORGOT...YOUR...GUITAR! What? You say you're holding your guitar? That's not a guitar. It sort of resembles a guitar but it's not a guitar. You know why? Because it's not a B.C. RICH. It doesn't play like a B.C. RICH. It doesn't look like a B.C. RICH. It doesn't sound like a B.C. RICH. It doesn't feel like a B.C. RICH. It doesn't finger like a B.C. RICH. And it sure doesn't say B.C. RICH.

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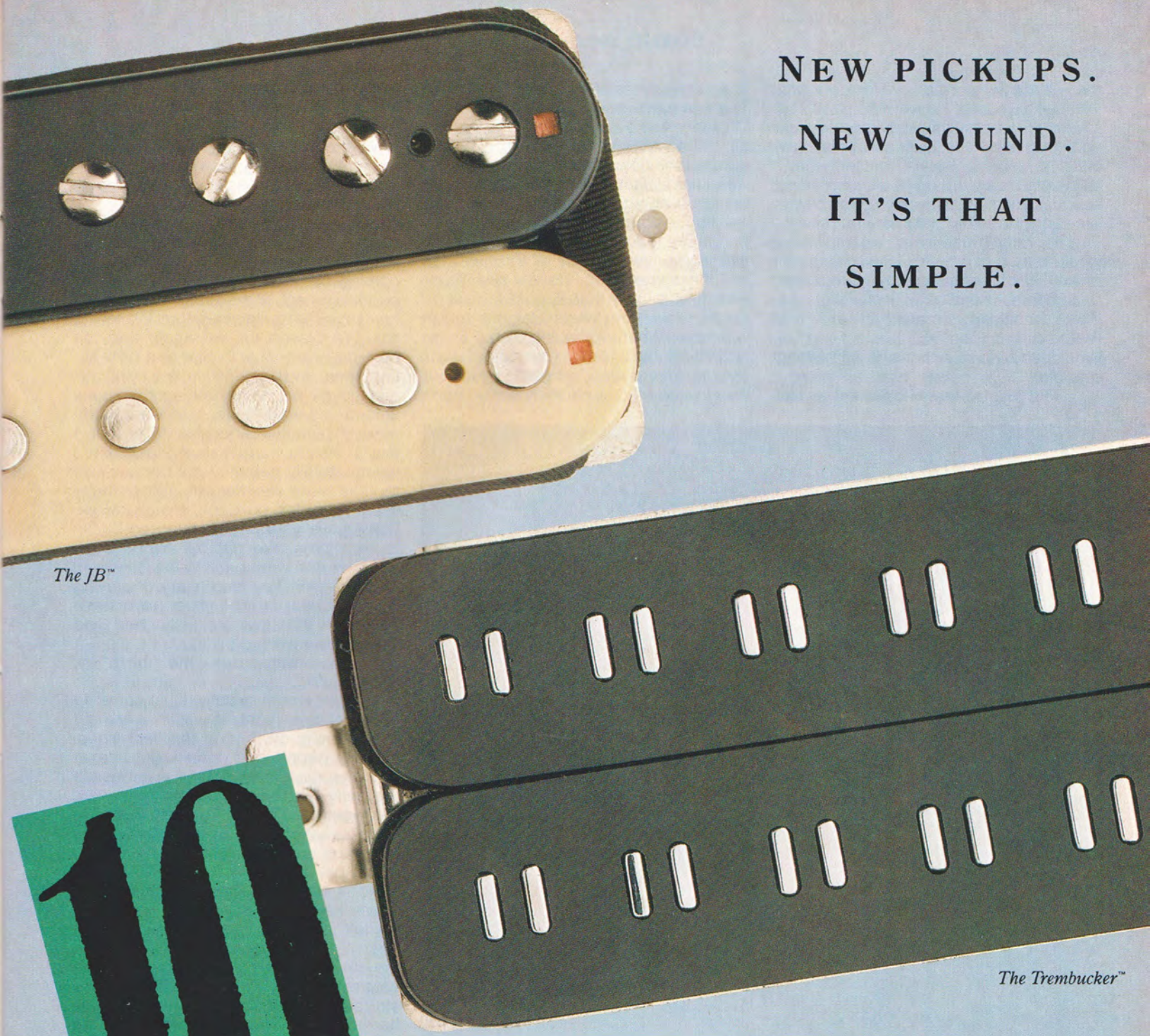
Neil Zlozower

"In the very beginning I had no idea what I was doing or what was supposed to be done. There wasn't anybody else around who played, so I had no one to compare myself to."

the experience that we'd had. We'd always played clubs and every now and then we'd do a big thing. All of a sudden I'm using three stacks of Marshalls as opposed to one cabinet and I'd be so loud. I thought I had to play that loud in a bigger place, but I couldn't hear anything. I would feel like I was off in space, and go, I hate this.

What did Gene Simmons do for the band?

A year before Ted Templeman and Mo Ostin saw us at the Starwood, Gene Simmons saw us at the Starwood. I'll never forget—he was sitting there with his high boots. Gene really dug the band. He liked my playing. He thought I had song sense. I read recently that Gene complimented me by saying that Yngwie couldn't touch me, because I'm more of a songwriter than just burning all the time. I think that's what Gene saw in me back then. He wanted to produce us. We went into the Village Recorders in West LA. This was the next day, right after we'd gotten done playing the Starwood at three in the morning. He said, meet me here at six. It was, okay, mom, we're not coming home tonight. We went straight to the studio and put down four songs. "Running with the Devil" was one of them. Gene had this master plan that he'd produce us, but the rest of the guys in Kiss were getting a little uptight because he was spending time with us instead of with them. He had to go back to New York to finish a record of theirs or rehearse for a tour. So he flew us out to New York to finish up this tape, which we never did. His master plan was to produce us, sign us to Bill Acoin Managment, and possibly even have us go on tour with them. We weren't able to finish the tape with Gene, but we did go into Electric Lady studios one evening and I did a couple of solos. It was my first attempt at overdubbing, which was very bizarre. I remember asking Gene before we started, 'Can't I just play the way we do?' He's going, 'You know, just play rhythm guitar and overdub the solo.' I said, 'Hold on, guys, now I have to think of another part to play first.' There'd never been another guitar playing there. Now I have to think what I could play there. I could hit barre chords. Another thing that's funny is that barre chords are the first thing I learned to play on the guitar, and now I hate them. I rarely write a song that's just chords. There has to be some kind of melodic riff intertwined in the chords. Actually, what I started out doing is the way a lot of people write songs. They just hit chords and put a melody on it. When it came to overdubbing, I didn't know where to stop. It wasn't a flowing kind of thing. I was used to playing the main guitar all the way through so it sounds like one guitar. So I did a solo on this one song, and it jumped out, and I'm going, 'Whoa, that sounds odd to



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me.' That's why, when we did our first Van Halen record, I asked Don and Ted if I could just play the way I normally do and they said, hell yeah. Don was real good at picking up on the fact that I didn't dig overdubbing at all. He said, 'It sounds great the way it is, just play it live and do what you do on stage.' That's pretty much what we did for a whole bunch of albums. I could express myself a lot better just by going from rhythm to solo and back, instead of having to stop, go to another part, and then pick it up.

Would you do punch-ins if something was off?

No, we'd just do the whole song again. The vocals were 90% overdubbed.

The first two records were really live?

Oh yeah. Any overdubs are obvious, like on "Running with the Devil," I overdubbed the solo. Basically, what we did was take a pass at a song and if we all felt good about it we kept it, and if not, we did the whole song again rather than punch me in for the solo. Mike, Al and I all played live together all the time. It's still the same thing. "Black and Blue" was done exactly that way. All the songs on the first record were straight through with solo. What I'm saying about Gene is, it hit me by surprise. I'm going, I don't like this (overdubs). I've got to figure out how to make this work. He's going, don't worry about it; that's done in mixing.

Did you think guitarists didn't overdub?

I had no idea how they did it. That was really the first time in the studio for me. I remember thinking, I don't like this.

And Bill Acoin, Kiss's manager, didn't like the band.

That's what happened. Before we got a chance to finish the tape, we went to Kiss's rehearsal, and Gene said, 'Bill is coming by, why don't you guys play on our equipment and do a little showcase for him.' The guitar was totally alien to me. We played for Bill Acoin and the next day we met with him and he's sitting there in this plush office, with his feet up on his desk, getting his shoes shined. He said, 'I don't see any commercial potential, and outside of that, I just signed a band called Piper.' Here we are, totally bummed out because we thought that it was our one shot to make it and it didn't pan out; it didn't work. Gene gave us a couple hundred bucks to get home. We got our minds back together and went back to the Starwood and the Whiskey and started playing again. A year later, it must have been almost to the day, Mo Ostin and Ted Templeman walked in.

Do you remember the birth of "Eruption?"

I don't remember exactly. I just came up with that one night. It wasn't a thing I was working on. I used that technique. I'm sure people had done it, but I never saw anybody. What got me was back in the early 70s, when Led Zeppelin were still together, Jimmy Page was doing his "Heartbreaker" solo and he'd stand by his amps and he'd have his right hand in the air, and do pull-offs with his left hand. I thought, what happens if you move the nut? I put my right hand over my left and used it as a movable capo. Then I said, What if I move a finger to the other side of the fretted note? That's where I came up with the idea. Then I started adding harmonics to it, because harmonics are all relative, too. If you can hit it open, you can move it up and play 12 frets away or five or seven frets away. It's math. I didn't know it was mathematical. I thought it was magic. 'Wow, it only works in E.' No, it doesn't. You can move everything and it's all relative. The first time I actually did full harmonics was on *Van Halen II*, on "Woman in Love." The whole intro sounds like clocks because I tapped them all.

When did you start with the tremolo bar?

I used to have a Gibson 335, with one of those cheesy bars on it. It didn't stay in tune very well, but I used it anyway. It was a tricky kind of thing, because I loved it so much, but I couldn't figure out how to keep the damn thing in tune. I don't know what got me into tremolo.

Maybe it was the fact that I bought this 335 and it had a tremolo on it. I started using it every now and then and thought, 'Wow, this is great; I have to figure out how to use this.' Obviously, I started looking around for a better tremolo unit. I went to a Stratocaster. I'll never forget playing Gazzari's one night that I had the Strat and the rest of the guys looked at me and went, 'What are you using? It sounds thin.' I knew they were going to say that, because they didn't like the sound of a Fender. I had to have that tremolo, so I gouged out the body with a chisel, took the pickguard off, and unsoldered the whole thing, not knowing how to put it back together. That's how I came up with the one pickup thing. It wasn't intentional. I didn't know how to put it back together. I said to myself, I wonder if you just take these two wires and hook them up to the volume knob, if it will work? It worked, and I said, that's all I need. That's the sound I like and the rest of the guys like, too. They don't even care about the Fender sound. That's, how I ended up using a Strat tremolo. By trial and error I stumbled onto so many little things about a tremolo to make it work. 90% of it is the nut, and if it hangs up the strings. The angle of the string going over the nut to the tuning peg is your whole problem. It's because of that tension right there. If you pull it down, it gets stuck and it won't come back. I started putting it through the hole in the tuning peg and winding it up instead of down. Usually you wind it down, because you want the tension on the nut, so when you hit an open string it doesn't pop out. If you put the string through and start winding it, it will go down by itself. I started winding the string up so there would be less tension on the nut. I got a brass nut put in. I put a little 3-in-1 oil in there and made the grooves wider. Whenever I'd hit an open string, the string would kind of pop out, so whenever I'd hit an A or an E, I'd bar the nut with my first finger so the strings wouldn't pop out. Another thing I noticed is when you stick the string through the block of the guitar and start winding it, you find the string is tightening up. In other words, if you have a string going through the body, as you work the tuning peg, the string is twisting at the ball end. I twisted along so there would be no tightening of the string. What I'd do is stick the string through and turn the string along with the way it's turning.

So it wasn't a rubber band that makes knots as you turn it?

Exactly. Between that and what I did to the nut, I did the first three albums and played live just wanging the thing, and nobody could understand how I kept it in tune.

When you built your own guitars, was it to learn or didn't you have anything that you liked?

I kept experimenting, which I still kind of do at home. I don't do it as much, because I like the way my guitar sounds now. Then I was fiddling around because I wasn't happy with it. I changed the pickups.

What kind of guitar did you record the first record with?

It was a cheap body that I bought at Boogie Bodies, from Lyn Elsworth, who at the time owned Charvel. It was the black guitar with the white stripes. That's the same guitar I actually used up until *Diver Down*. I think I even used it on *1984*. I put it away because it's too special of a guitar. When I hooked up with Kramer I asked them to duplicate it.

How did you come up with the stripes?

It started when I got into painting guitars. I bought a wood grain Strat and didn't like the way it looked. I went to a Schwinn bicycle shop and bought some white paint and painted it. Then I started putting pin striping around it with tape. Then I said, what happens if I put tape all over the guitar? Then I decided I didn't like the color of it white, so I left the tape on and painted it black. I took the tape off and it was kind of neat.

Looking at *Van Halen II*, I enjoyed "Dance the Night Away."

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I thought it was kind of cool. You know what inspired that song—a Fleetwood Mac tune, "Go Your Own Way." That song inspired the riff for it, the music for it. It's funny, I like pop tunes. I like anything you can hum along to. That one didn't come out the way I envisioned it. I thought it would be a little ballsier, but that's where Ted came in. He was looking for a hit. At the time when we did *Van Halen II*, I thought it was a better record than the first. Now I have my ups and downs about that record. I heard some of it the other day and I said I thought it was better than that. At the same time, I think it was a logical step. It was a more polished *Van Halen* and I think that's what I didn't like about it. It wasn't as raw-sounding.

But it was live. How can you get more raw-sounding?

You can get rawer takes. You can get takes that are more spontaneous and not as subdued-sounding and not as polished.

Did the label want the edges polished?

You'd have to ask Ted if he had that in mind. I do think the songs ended up being a little slicker than I would have liked. The first album is so raw and was done so quick. We spent seven or eight days doing the whole thing, the singing included.

What are the origins of "Spanish Fly?"

Neil Zlozower

I never owned an acoustic guitar, except for the one my brother owned when I first started playing. Then in a family argument, my dad put his foot through it. That was the end of that. Anyway, we were over at Ted Templeman's house for New Year's Eve, at the end of '78, and he had an acoustic guitar sitting in the corner. I picked it up and started playing. He walked in and said, "You play acoustic guitar, too!" I thought, it's got six strings, what's the difference? He said it would be neat for the next record if I did a little guitar piece. I didn't know if he meant a song. I interpreted it as a little solo thing like "Eruption." So I came up with "Spanish Fly." It was as simple as that.

***Women and Children First* you've told to me was the least guitaristic of the albums you've done.**

Probably because I'm thinking of "And the Cradle Will Rock," which is a keyboard tune. It's just like "Dance the Night Away" set the tone for me for *Van Halen II*, and made me think of the record as slicker. It may only be that one song. For *Women and Children First*, I look at "And the Cradle Will Rock," which is not a guitar song, so I kind of look at the whole picture as having less guitar. But when you think about it, everything else is guitar. So I don't know what I meant. I haven't heard *Women and Children First* in years. I haven't heard any of my stuff in years, except on the radio.

What did you think?

I sure thought my songwriting had gotten a lot better. I felt good hearing it. I thought, at least I've been doing something right.

What memories do you have of that record?

I remember having a good time recording it. I was becoming more comfortable overdubbing. "In a Simple Rhyme" is a good song. I remember that record not having a pocket full of tunes we could just whip out. That was the first time I wasn't prepared. When I wrote "Cradle," just for the record, and really liked it, I wanted to go on writing more, as opposed to going right in the studio and depending on songs like "Take Your Whiskey Home," which was a real old song that I didn't care for anymore. But we ended up using it anyway because we went into the studio unprepared. I would have preferred to spend more time writing new material, as opposed to putting older stuff on, but the rest of the guys said it was a good song, we should put it on. That's what I remember. We used "Fools" and "Take Your Whiskey Home." Those are songs we didn't put on the first record. I didn't like the fact that we were going way back and grabbing stuff.

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That's not necessarily true. On *OU812* I spent maybe a month writing for it, because we did say certain things have to be timed. You can't just do whatever you want, whenever you want. You have to coordinate it with a tour and everything else. I got done producing Sammy's record, then I went into the studio with Don and we produced a band called Private Life, which came out on Warner Brothers. It's Danny Johnson's band. They're friends of Valerie's and mine. I was busy pretty much a whole year, and I had not written or played guitar for me or for Van Halen at all. So here comes October and we sit down and say, when do you want to start a record? How about as soon as possible? I said, I'll call you in a week and see what I come up with. So, basically, I wrote everything on the record in about a month's time. We went in at the beginning of December for the next couple of weeks. December is a bad time for recording, what with family and holidays. January is actually when we cracked down and started recording. We spent pretty much every day recording for the whole month. By the end of January, Ed Leffler goes, well, you've got a deadline now. You've got to be done by the end of the month if you want to go on tour in the summer.

How do you react to those deadlines?

Subconsciously, it probably helps. Somebody has got to put a little fire under your ass to get you going. At the same time, I told the guys, look, if we're not done, we're not done. We'll see where we are with the record—if we're happy with it, we'll put it out. If not we won't, we won't go on tour.

Jumping back chonologically, *Fair Warning* was a great guitar record.

It had a lot of fire to it. But it wasn't a bright time for me. I was pretty bummed out and pissed off. I almost quit the band at that time. Al said, 'Hey it's going good, stick with it.' I wasn't real happy at the time, and I'm sure Ted knows by now that I did 90% of the guitar stuff at four in the morning, when nobody was there. I'd get so frustrated at not being able to do what I wanted. Ted wouldn't like certain takes of things. I felt at that time that he didn't understand me anymore. He didn't know what I wanted, what I was about. I didn't feel he was capturing me. I felt that I had changed, that I was growing, and he wasn't allowing me to. I was changing and I felt that I knew if I did a good solo or not, and he didn't know the difference. He'd have me do one solo 20 times over and he wouldn't know the difference between a

Continued on Page 142

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Crème de la Cream

INTERVIEW BY DAN NEER

"God, it's God. I see God!" These famous words were uttered by Eric Clapton on Frank Zappa's 1967 Lp, *We're Only in It for the Money*, buried in the grooves in typical Zappaesque subliminal fashion. As musical insiders privvy to the joke were well aware, this was only just past the heyday of Eric's own godlike phase, when the graffitti on London streets everywhere were proclaiming *"Clapton Is God,"* as they had since his Yardbird days of the early sixties. Like George Burns and few other comparable divinities, Eric has had much to live up to and live down simultaneously ever since.

Clapton's incredible gift for melodic invention was most greatly exploited in his live performances with Cream, as Eric, bassist Jack Bruce and drummer Ginger Baker played musical tug of war, working with and against each other, creating and epitomizing a new concept for what began as blues-influenced pop/rock music—group improvisation. Working-out on a theme, with each musician elaborating on the ascribed rhythmn pattern or melodic shape, has always been an essential element in two seemingly diverse musical forms—the Howlin' Wolf-type stomp blues ("Commit a Crime," "Do the Do") and John Coltrane-type free modal jazz ("Impressions," "Miles' Mode")—but Cream was the first and perhaps only rock band to successfully combine these influences while creating something new.

After existing only a year and a half, Cream disbanded, as Eric grew tired of the 25-minute plus jams that had become the band's signature. His return to songwriting bore such classics as "Let It Rain" and "Blues Power" (from his first solo album, *Eric Clapton*) and the ultra-classics, "Layla" and "Why Does Love Got to Be So Sad" (from *Layla and Other Assorted Lovesongs*). And now, twenty years after the breakup, the likelihood of a reunion with Jack and Ginger is greater than ever, as Eric, on the heels of the release of his own *Crossroads* compendium, has just recorded some new tracks with Jack for Bruce's own upcoming career retrospective, *Will Power*.

Dan Neer sat with Eric Clapton for a lengthy chat about this and other aspects of his Hall of Fame career. We were pleased to listen in courtesy of Neer Perfect Productions.

Is there anything on *Crossroads* that you particularly enjoy?

There's one song that's almost out of character with the whole thing that I think is great. It's called "I Found a Love." For a while we couldn't figure out where that came from or who wrote it or anything and it suddenly came back to me a while ago. I don't think that it's actually credited, though it was written by Mary Russell, the lady who got married to Leon Russell—Mary McCreary. I remember being in Leon's church studio in Tulsa and we were all just having a party, and he turned on a machine and we did that almost as a demo. And because it was just a kind of throwaway, it didn't really come back to me where it came from for a long time, but I think it's a great tune. It could be better. I mean, it's not really finished.

There's so many things like that on the collection where I don't know if at the time that you were doing it you thought it was good or what?

Well, the way we used to do it, for instance on *461*, in fact on most of the 70's albums, we'd be going for the material, trying to get a take, and then if we got a take or if we'd run out of tape in the control room, then the band would just lapse into something familiar. And that's how a couple of things on the collection came to be.

Has all this enabled you to gain any sort of perspective on your past?

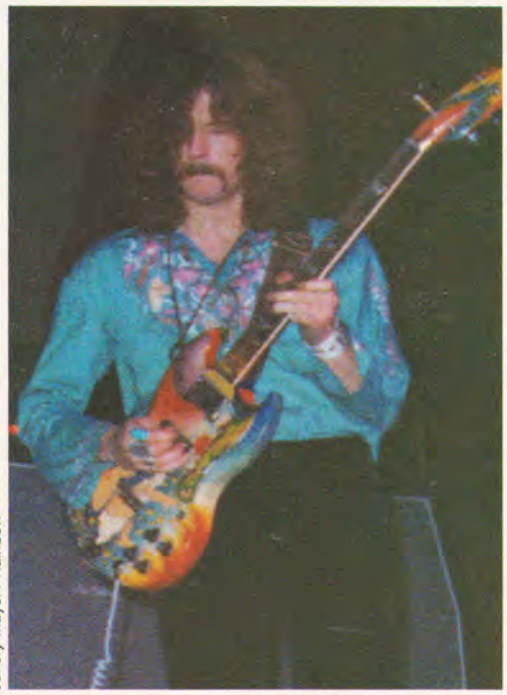
The only thread that I can make out is that I'm a wanderer, and anytime I've found myself in a permanent situation I start to become increasingly uncomfortable. I just know that I can't last in any one band for very long. I think to spend three years with any one outfit is usually pretty much of a miracle. That's the only pattern there is.

When did you first meet Mark Knopfler?

It's not that long ago, because I was very enamored of his style from the word go, from "Sultans of Swing," but it wasn't until a while later that I got to meet him. It was at Guilford Civic Hall and I was just getting into the Dire Straits properly and I went from Guilford Civic Hall to Hammersmith and saw him at Wembley as well and just followed that tour, the *Love over Gold* tour, all over the place. I was just knocked out with the band and especially with Mark.

Could you compare your style with Mark's style? Underneath there's a whole thread that's similar, although you do have different styles.

Well, we sort of meet in some places, but there is no similarity on the surface of it at all. I think our roots are very similar, but because he uses his fingers on his right hand, as a finger-picker, it gives it a completely different sort of luster. Mine is much harder and slower picking too, because I use a flat-picking style, but I think where we go back and join up is that we do have a kind of deep blues upbringing. We have that as our root in a way. I think it's great that we work together, because we are very different in the same way that me and Albert Lee were different, except Albert was much more of a country guitar player and Mark is a severe rock 'n' roll player.



Jeffery Mayer / Rainbow

How did you actually get into doing a tour with him?

I think I jammed with him first. He asked me if I'd come and play a couple of songs at the Odeon, and I got up and jammed with him and did "Twisting by the Pool." Then a couple of years went by and I was going to do the Albert Hall, and he asked if he could come up and jam, and in fact we did rehearse a couple of things. Then he said, "Well, would it be all right if I played all the way?" I thought, this is too good to be true, and I jumped at the opportunity of having him there. Because apart from anything else, he's a fantastic guy and he's got a very warm heart and a good way of encouraging me. I mean, he was the one who suggested we do "Sunshine of Your Love," when I thought that it would be a bore. He reflects things and makes them look refreshing to do, things in my past that I think I probably wouldn't want to do, are very refreshing for him to do, and when I see it mirrored in him, I enjoy it again.

I'd read that at one point you had a problem with second guitarists sometimes.

Because they want to compete. Yeah, that's bound to happen. But with Mark there's nothing prove. I mean, the problem I usually get is that if I hire someone, there's a certain number who want to prove they're worthy of it, and that's totally human, but, of course, it upsets the balance. It upsets the total atmosphere of the thing to have someone there who's actually got a little bit of insecurity going. Well, Mark doesn't have that at all. He doesn't have to prove anything to anyone.

I understand, in a kind of role reversal, that you wound up playing two sets with Dire Straits at the Hammersmith Odeon. How did you enjoy being in the band as opposed to the front?

I loved it, and it was so absorbing for me, because I had to learn their complete set, not just roughly, because I think I could have done that in two or three days without a problem, but there were lots of details and a lot of finesse involved that I didn't realize was there. Obviously, I knew that from their music, but I didn't know they were going to ask that from me. I thought they'd let me get away with it. No such luck. There were two weeks of rehearsing with the boys, three times a day. We went through the set and I realized even then that there were still places where Mark wasn't entirely satisfied, although he let me get away with it in the end. But it was a lot of hard work and a great deal of attention to detail, and as a result of that, when we came to do the songs at Hammersmith and at the Nelson Mandela concert, I was really like brainwashed, and it was therefore great to walk onstage and have not one iota of worry about what the set consisted of; there were no loose ends anywhere, and there's nothing like doing a gig with that in mind, because you know that if something's going to go wrong, it's not going to be your fault, unless you have some kind of brainstorm.

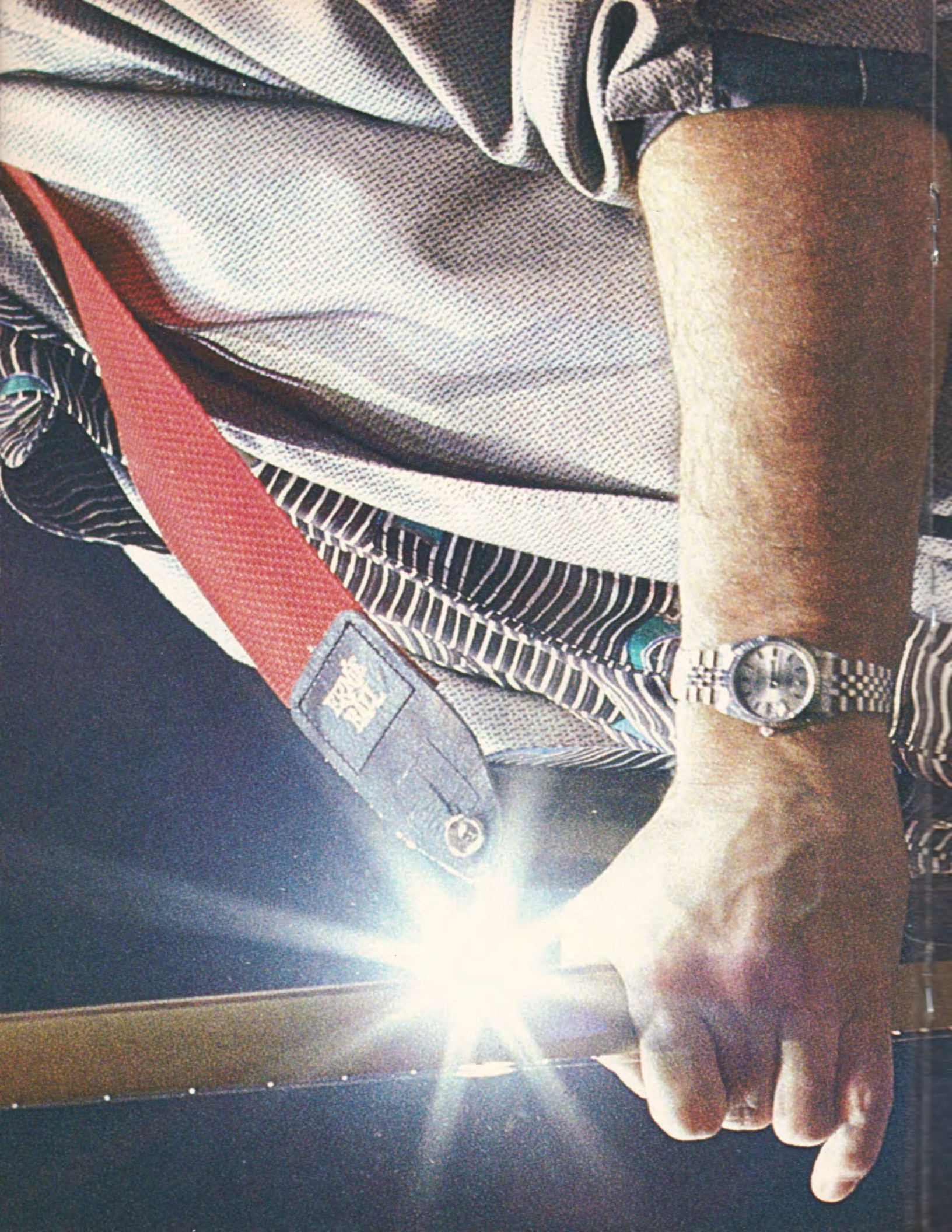
That could be dangerous.

That could be very dangerous, but the only thing that went wrong was that I broke a string in front of millions of people, but we got by that problem.

It just seems that onstage lately you've had this confidence, more of a relaxed feel.

Well, I always give credit for this to the band, because the support I've been getting for the last couple of years is better than I've ever had. There's something that happens when you know that the band can play with or without you and still have a great time that takes all the pressure off. I can just go on there and add the icing to the cake. I'm also a lot happier in myself and that probably shows. Maybe I've just kind of reached a little bit of a plateau that I can ride along on for awhile. I do feel that I've got a good amount of solid working tucked

guitar



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Blind Faith
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The Yardbirds
E.C.
The Powerhouse
Casey Jones and the Engineers

under my belt now, that I can even have a substandard night and still not be that worried by it.

Last year you played with George Harrison on *Cloud Nine*. Was it good to get back with George again?

Oh, absolutely. Especially playing George's songs, because they're always a delight to learn. Because every song would always have his tricky little chord in it, a funny chord that I think is either diminished or augmented, one of the two—I never know the difference—but he sticks them in there. I don't know why, but he just loves them and they make a difference to the guitar line.

There was talk about George actually touring again. Have you talked to him about that?

He won't do it. He won't admit it to me. But now he's got his fantasy band, the Traveling Wilburys—the name was the most imortant thing for a while. I was going to be in it at one stage and I may even get back in it one day. He went off to America to do some business and ran into Bob Dylan and became the Traveling Wilburys. The thing is, I think he's going to have to at some point think about going on the road, because you can't travel unless you're on the road, but maybe that's the joke of the name. It's that they don't actually go anywhere. Who knows? But I know he's always felt very loathe to take his act on stage, because I think he had such a bitter disappointment with that tour he did in America, losing his voice and everything. I think it's given him a bit of a fright. But if the onus isn't on him to come up with the goods, I think then he would enjoy it.

Could you recount this one story that he told about how you inspired the writing of "Savoy Truffle"? Do you know that story?

Oh, do I have to go through that? Well, I used to have pretty bad teeth, you see. When I was in my mid-twenties I needed a lot of dental work done and I had fillings, cavities everywhere, and they weren't looking very good, but I was mad on chocolates—I had a very sweet tooth as a kid and still do—and there was one box of chocolates that I used to love. I think it was Good News and most of the lyrics to that song are composed out of the names of all the chocolates in the box.

There's also a story that goes back to the Delaney and Bonnie days, where that unit was kind of like so freewheeling that you actually just pulled up in a bus in front his house and said, 'Come on and tour with us.'

That's exactly the way it happened. We had a big coach—you call them buses—sort of like a Greyhound, with all the band and all the equipment on, and we just thought, let's go and dig him out, because we'd been calling him and asking him to come with us, and he kept saying, Well maybe, maybe; I'll let you know. And we'd never hear anything, so we just drove the bus up to the back door and knocked on his door and he had no choice; he had to come with us, and he loved it. We all loved it. It was great.

Do you have plans for recording anything new?

I've got very strong ambitions to get in the studio and make an r&b album next. I don't really know what form it'll take, but it won't be a commercial album. I'm so impressed with the way that Robert Cray and Los Lobos have made the records they've made. I don't see any reason for me to worry about being commercial anymore. But then again, that's not as easy as it sounds, because if I sit down and try to compose a song, it always comes out being slushy, so I've really got to steer clear of the ballads this time if I can. So far, I've been too busy working on everything else. A good time for me to write is on the road. When I'm in hotel rooms and when I'm at home, I find it very difficult to write. If I'm on the road and around the guys and we're all playing well, then ideas tend to bubble up.

Tell me about the Eric Clapton model guitar?

For me it's the ideal guitar, because it's got all the technical and handling abilities of an ordinary Strat, but it's got this little electronic gizmo in it which makes it sound different if you want it to, and at the same time you can back that off and make it just a straight Strat sound, or you can add this kind of compression, which is on one of the tone knobs, and just give it a fatter sound, and it ends up sounding a bit like a Les Paul. So you've got a nice all-around guitar. And it comes in metallic grey, red and Seven-Up green.

Did you choose the colors?

Yeah.

Well, how come no black?

I don't know. I didn't want to kind of legitimize Blacky. I think Blacky should be Blacky and just be left at that. You can get black Strats, but I just like the idea of this metallic grey, which is actually a bit nicer I think. It's like a charcoal grey. It's beautiful. They've all got maple necks.

Do you have any stories about Blacky like B.B. King would have about Lucille?

She's a mongrel, but I don't really think anything ever happened to her like Lucille, you know. Do you think that's true? I'd hate to say whether I believe it. I believe in Father Christmas, so I guess that's fine. But no, nothing ever happened to Blacky, really. I mean she's just very tired now.

Did you have any arguments with her?

I did once. When I was drinking heavily in the old days I remember ending a song by falling flat on top of it. That was my way of signifying the end—to collapse face down on top of the guitar—and it didn't like it at all. It took me a long time to get back on good terms.

Do you know anything about this new "Sunshine of Your Love" live version that's coming out in the UK? I think it's actually a Cream version. I don't know if it's being released in the States.

It's a Cream version? I don't know anything about that.

Most of the comments I have from you about Blind Faith are relatively negative. Do you have a positive side to Blind Faith?

Yeah, I do. I think it's probably because so much time has passed that I can look back on it without a jaded eye. I mean, someone came up to me a couple of weeks ago, asking for an autograph, and they said that *Blind Faith* was their favorite album and they just thought it was great. And I thought it was a sour experience because it folded so quickly, and there's a certain amount of regret tinged in there that it couldn't have been stronger or maybe that it all happened too soon. But the album itself I think is a good album. I think it's a very good album. It's kind of a timeless record. I often need to hear someone else's point of view before I can see something clearly, and that's how it is with Blind Faith. When someone says, for instance, that they grew up with it, well, they're looking at it from a different viewpoint, and I can see that it would be just a simple enjoyable process. I always have to look at it with all the memory of the sessions and the aftermath of it. It's always tinged with that for me. I'd just kind of broken off from Cream and I didn't really need to get back into that in any way, and Ginger was part of it. It was nothing personal with Ginger; I just needed to get into something completely new.

Is there anything in your old stuff that you listen to and go, How did I do that? Like it's a lick that you don't have in your repertoire anymore?

No, I'm glad to say that they're all still there, and I can probably do them better, too.

You're kind of used to hearing a lot of people say how great you are and all that stuff. Is there some particular person from whom it would really be meaningful for you at this point to hear that?

Robert Cray. I think when Robert Cray gives me a compliment, man, I know that's as high as it gets. Or Stevie Ray. Someone like that. Or Jimmy Vaughan. These are the players for me. Hardworking players who just never stop. If I get some kind of feedback from them it means everything.

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Neil Zlozower

JOE SATRIANI

SUSTAINING THE TRUTH

BY ANDY ALEDORT

The guitar hero is a perennial figure in rock, representing technical virtuosity and brilliance mixed with a brazen, aggressive attitude, dismissing the status quo and pushing the limits of what is and could be possible. One who is often loved by many but virtually unknown to millions, his quest for peak creativity is realized only by himself and his fanatical following. Eric Clapton was the first true guitar hero, quickly followed by Jimi Hendrix, who tore the scene wide open. This burst of new spirit in the late 60s spilled over into the early 70s and the cutting edge of guitar virtuosity was spearheaded by John McLaughlin and his Mahavishnu Orchestra, as the force of rock and the complexity of jazz joined as never before in a music to be dubbed "fusion." Jeff Beck staked his claim with his masterpiece, *Blow by Blow*, in 1975, and as a teenaged Joe Satriani honed his craft, the watermark for what was considered great guitar playing couldn't have been higher.

Unfortunately, the advent of musical forms like disco, new wave, country and garage rock, put complex music and great guitar playing out of vogue, leaving Joe all wired up with no place to wail. Not to despair, however, because the earth just needed to spin around the sun a few times before the world was ready for heavy guitar once more. The success of Joe's *Surfing with the Alien* Lp, *Dreaming #11* Ep, and tours with Mick Jagger, and his own band, proved that the music scene was in desperate need of some new blood. If it is time once again for guitar heroes, Joe Satriani is heading the pack. With this interview, GUITAR For The Practicing Musician is proud to induct Joe Satriani into its Hall of Fame.

When was your first moment of musical truth?

I'm pretty sure it was seeing Ringo Starr on the *Ed Sullivan Show* in 1964 and deciding I wanted to play drums. I was amazed at the sound of the cymbals. They were so continuous-sounding. They had those little sizzlers in them. I thought, that's great. It's the biggest amount of racket you could ever make. I was about eight, and it took two or three years before I convinced my parents to get me a drum set. I started out with a snare. Two months later, after some lessons, they worked it up to a high-hat and bass drum. That was the beginning, but it faded after a while, because I didn't get out of it what I was really looking for. What I didn't know then and later learned, was that I was really looking for control over melody and harmony. I didn't know how to express that desire at the time. I was into listening and fantasizing about music and life. I got into playing guitar through Hendrix and knew as I was playing that this was something that was special to me. Even when there were frustrating times where I felt I was born to be a hack, I realized that the guitar was the only outlet, along with the piano, that I really seemed to enjoy, where I could get lost in sounds and feelings and escape. I'd leave the regular world of going to school and everything else. Through guitar I started to meet other musicians, or people like myself who wanted to be musicians, who played, or tried to play, and in retrospect, found a lot of searching souls. They weren't necessarily misguided people, but a bunch of people who were searching for something and didn't know what it was. Music was the perfect vehicle to explore that.

Was your quest encouraged at home?

My household was kind of crazy in the sense that there was always a lot of intellectual stimulation. We had seven in the family. My parents would always engage us in intense conversation after dinner. I know they did it on purpose, to tweak our minds. It was a good thing that they did. My two older sisters are artists, and my parents encouraged them to do whatever they wanted to do with their art. Another sister of mine played guitar. My three sisters had music lessons. My brother and I didn't, but were allowed to do whatever we wanted to with whatever was in the house. There was always a piano there. There was an acoustic guitar, and a ukelele lying around. My mother plays piano. I found complete encouragement at home and a better environment for creating there rather than with lots of people around. School was ridiculous. What they tried to get you to play or write or listen to just didn't seem right. When I needed a place to rehearse with a band, my parents let me use the basement. We turned our amps up and wailed. My creative space was really at home. I think that's what eventually led me away from music school. I just couldn't take the chaos of dormitories.

Did you start out with Beatles songs?

I was so bombarded with music at the time, and it was completely alien to me. I would literally listen to music and almost be humiliated by the fact that I couldn't understand what was happening at all. The drums seemed so easy to me. When I couldn't do something it was because my limbs weren't reacting. It was cut and dry. I learned how to read music through reading drum music. Everything sounded the same. It was all there in front of you. Harmony was perplexing to me before I got a handle on it. What I had was the torn out magic chord sheet which was in the back of a book and left in my sister's guitar case. It had C, C7, Cmaj7—three of each kind. It had a little section that gave alternate chords. I had no idea what they were; I never looked at them. It was beyond me. I just stuck to the column on the left. From there I moved my fingers around like anybody would do. I wrote my own songs, because the music I heard on the radio was beyond me. I remember watching my sister play and I was convinced that mechanically it was a simple process. You just start playing, like a piano. I spent a lot of hours toying away, writing strange charts and somehow copying down the composition. I have all of them stored away. Every once in a while I take them out and I really can't understand them. There are sentences and strange pictures and little poems to describe things.

What was it that got you into Hendrix?

I remember the first time hearing "Purple Haze" and "The Wind Cries Mary," and I'd have to say it was confusing but mystifying at the same time, and very attractive. There was a period of years where I was intensely into his music but it didn't really hit me to make the guitar part of my life professionally, or as a goal. I was still thinking about doing other things. Guitar was something I did by myself. It was not something I thought I was going to share with the world. The first time I heard Hendrix I'll always remember as sort of a Hitchcock movie. He could have filmed it and it would be perfect because the room starts to spin and spiral. You're lost and you don't know what's going on and people are going, "Joe! Joe!" One really hot summer day or evening I remember trying to listen to "Third Stone from the Sun." I would almost get to the end and I'd be wiped out. I'd start it over again. I suppose if you've got the potential to be a musician and the desire to eventually create something like that, you don't know what it is, but it forces you to go through something and listen to it in a way only a musician can. But it's hard to know what it is that you're feeling. It is like a talent, but you don't know what the talent is. It could be like having a nervous breakdown and you don't know what it is. It takes a while to recognize that it's a sense that you have. After a while, that is what the listening was all about. It was awakening senses that are perhaps frightening at first, at least they were to me. It's like when you experience fear for the very first time. You don't really want to, but you realize it's a necessary sense.

John McLaughlin was telling me about listening to Coltrane's *A Love Supreme*. He felt he wasn't getting it for a long time.

There is a lot of music out there and listening for me is not a real thing, although I find I gain a lot of insight just by listening, and singing parts that are being played. The other insight comes from reading about these people. The more you read about somebody, the more you realize that they are like you. Against all odds they walk into a studio and make a great record. That sort of clears a path for you. So every time everything is hitting the fan, you realize it hits the fan for everybody. That way you learn how to use all the crazy stuff.

But now that you know the mechanics of someone like Hendrix, for instance, does the music still hit you the same?

I don't think of it that way, because what has always impressed me more has been the origin of his particular creativity. The things that he did mechanically were absolutely fantastic. He was a complete innovator in the true sense. This probably sounds funny, but in the true sense an innovator borrows everything with no shame and does something that nobody else did. This is rather than thinking romantically that somebody comes along and plays notes other than the 12 that we use. We can assume that will not happen for a while, and if it did you'd never be able to notice it because your ears aren't attuned to it. Hendrix came along, was a blues player, a regular person like everybody else, but he did have a set of circumstances that propelled him into a situation where he put it together like nobody else. Yet he used everything else. He strummed, he chorded, he did a wah here, distortion there, like guys before him had done. It was his songs, his melodies, his inflections, and the subtle things that really made up Hendrix's style. When I first heard him, I never thought to myself, this guy is the fastest

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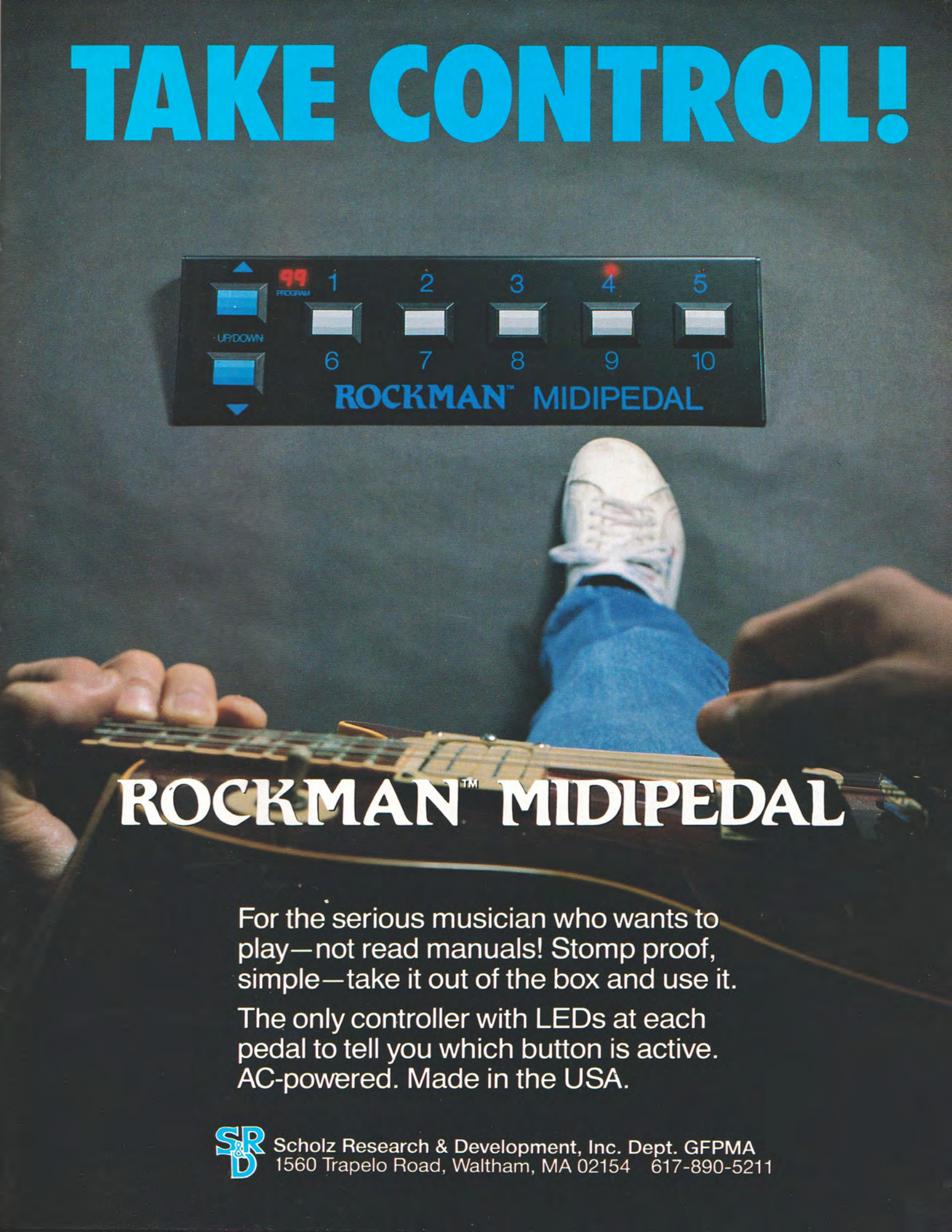

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demon in the world. I was always overwhelmed with the overall sound and feeling of the music. I never put Hendrix on one hand and Jimmy Page and Jeff Beck on the other and said, okay, who is better? To me, all of them were fantastic and created a completely different sound. As years went by, I was exposed to other guitar players who were very competitive. I started to realize that people out there actually think one guy is better than the next. They put them against each other. They wouldn't go see one guy because they thought the other guy was better. In my mind they were both on the same team.

The gunslinger attitude.

The only thing that really changes is when you live through life a bit more, you view heroes and their lives more clearly. You see the tragedy in their lives. It goes back to what I said about it being amazing that Hendrix did what he did, considering what he was up against, who he was, his place in society. Through all the garbage he somehow managed to come through. That's the mystery of life. You can never say, if he hadn't done this, he would have done this. The whole is chaos.

He did it all in three years.

The thing that's interesting from that perspective is that he ultimately had the edge on the endless interpretations of, say, "Purple Haze," only because along his way of creating that song he probably wrote three million versions of it and decided on one that was absolutely perfect. The one that made the room spin around when he heard it. He had so many different versions of it that would produce an equally unusual fantastic result for first time listeners. That's the magic of creativity. No matter how much I learn about the guitar in my own mechanics and how I approach it, still when I go back and listen to something like "Machine Gun," I'm totally awed at the pace of that song, all the little inventions of the song, the relaxed attitude, the ferocity. All the stuff that's in there.

Now that you know what you know about playing, does it seem even more awesome?

I see it as a finer line. It seems that music to me is more enjoyable on thousands of albums if it's right on that line, if it's close to the edge. If it's safe, it doesn't sound interesting. It can still work as music. If you only want to go to sleep, you don't mind if what's on the radio really isn't challenging. When that fine line is there, I try to create the sound and impression of the song so it could almost fall apart, but each note that comes by is the saving grace. And should hit the listener like, Oh my God, that note came and saved the day. It's like sustaining the truth.

It sounds almost mystical.

When you're on stage, it seems like you can never get the most impressive shows and musical events out of your head. They're with you all the time. As I swing into uncharted territory, I interpret my success, or lack of it, from those examples, and put what I got from them into what's happening in that moment. That's really what has made the live shows that we've done this past year so unique for us. To me, at each gig we get a little more, not outside, but loose. It sounds completely tight, like we've worked it out, but only because we're pushing the limits of what we can do to a song. That comes from those experiences of how you relate to music that impressed you when you were very young musically. Now that you have all this technique and understanding, it's how you relate to it. That's how it winds up being different.

When you perform, does it come to you in an unconscious way?

Yes and no. It may seem to other people when I explain it in words that some of the experiences I have are very clinical, but in fact they are not. They are spur of the moment. I use feedback a lot, and to control feedback, for someone to say they are being very spontaneous is all well and good, but, let's face it, you're not really in control of it. You try to listen, to see if something is going to come. Once it comes, do you want it? Should

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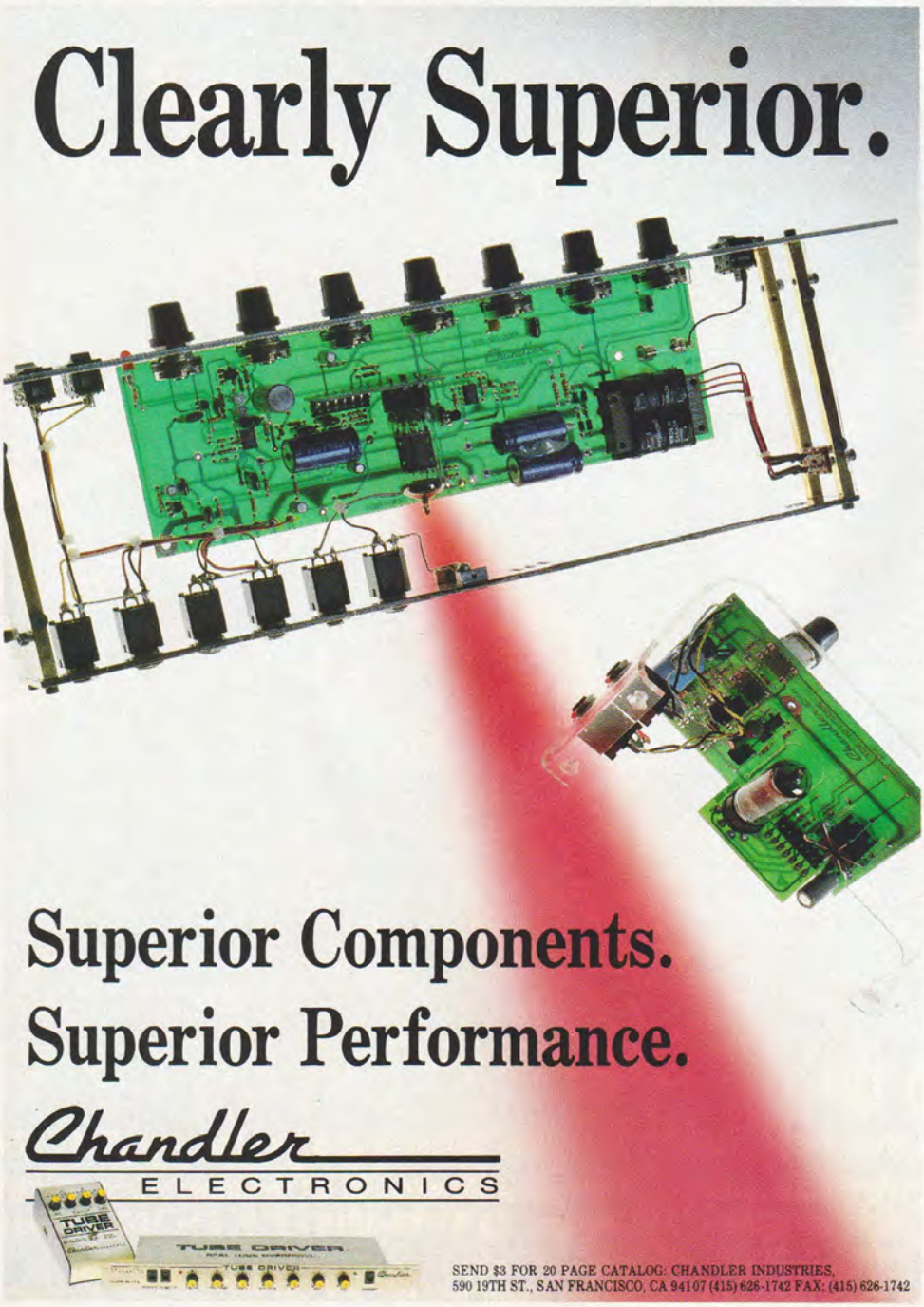
you get rid of it? If you got a bunch of physicists down there, they would say, buddy, you are not in control of the feedback. There are bodies moving around the room and glass here and amps breaking down, and you're just holding the thing; you're the smallest piece of the puzzle. What is out on the live disk is a good example of being very daring in live performance, especially when it's being recorded. I said, okay, I'm going to go looking. It's like going out in the middle of a lake and throwing a line out. You know there's a monster down there, who probably wants to bite it. You want to hook it and see if you can control it. You never know, you could get nasty feedback or feedback that is very pedestrian. You hold down an F and you get an F. You hold down a C and get a C. That happened to me last night. Whereas, the night before in Boston, I got notes that I never got before. It was just one of those things where if you're that tuned in on stage you can hear it before anybody else does. If you play with feedback enough you know. During the soundcheck I walk around on stage and see if I can get thirds here, fifths there. Don't walk there because the stage vibrates and everything goes to hell. You can sort of map out the area, but once the room is filled, the ballgame is different, the field is different. So I'm there, and on the spot I make the decision to go with this feedback and see what's going to happen. I start hearing the chord progression, so I try to find a chord progression. When I'm doing something simple, like Am to F to E to F to Am, I can embellish that. In some places, on top of the F you'll get an E and a D and the major third will come in and go away. You're getting this sort of maj 13th kind of chord. Then when you go to the E, what will sometimes happen is you get a major 9th, which is out of key to what you're doing. If you feel that's coming you've got to get away from that. But there's that intellect saying, I hear a maj 9th coming, better get out of the way.

It's a choice. The major 6th is the same. Is it going to sound cornball or cool?

That's up to your fancy. What may sound intellectual written out is actually hot and sweaty. There's a thousand people breathing down your neck and you're standing on stage. Everybody is quiet except you and your guitar. It's raw and it's out of control, yet there is that tiny piece of control that you have left. That is, you turn this way, you kneel down or stand up—all the little things that are going to affect it. If I go from 5 to 6—what's it going to bring out in the amp? Those places are magical. You do get unbelievable harmonics coming out. I find I can tell in the beginning how it's going to go; that's what gives you courage to go on. Other times, after your first couple of tries, you have to realize if I'm only going to get octaves, this is not going to be interesting from an entertainment standpoint. You can try and try but you can't practice it.

Do you do the plant-the-headstock-on-the-cabinet routine?

No, I've just gotten away from hanging out by the amp. Nobody hears that. The only person who ever hears that wonderful sound is the guy who is playing the guitar. When you're by your amp like that, so close, it's an event that is shared by no one. I've done this a million times (touched the headstock to the amp)—it does not come out the same way. A few times I do get within three feet of it. It's a wonderful thing to play next to your amp. I use half stacks. When you're up there by your amp your ear is so many feet above the cabinet. I know from experience, if you put a microphone up there, it won't hear like you hear, and you can't get the whole audience up there. I've learned to make it more predictable, to play with the amp in a position where the audience hears it. I think it helps me shape the sound so I don't walk off stage saying, "Wow, wasn't that the most wonderful thing?" and everyone else is saying, "It was so bright and grating," because they were in front of the amp and I was on top of it. You get used to being in front of your



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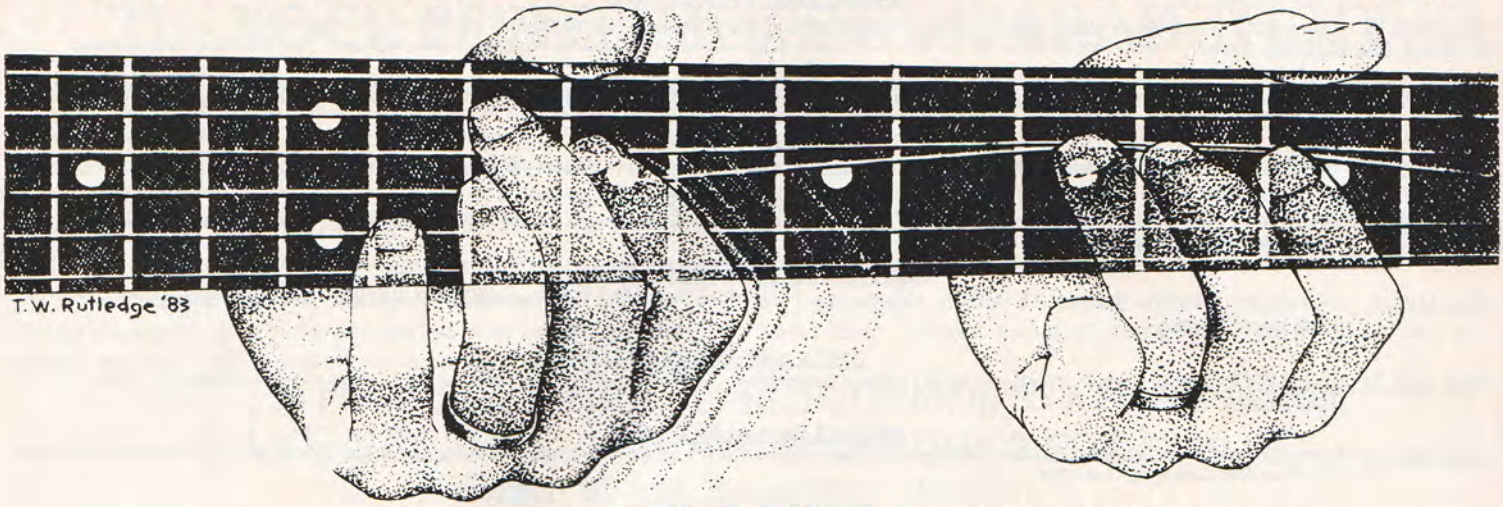

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Solo TAPE H You Really Got Me - I'm The One - Atomic Punk - Feel Your Love Tonight - Little Dreamer - Ice Cream Man - On Fire - You're No Good - Somebody Get Me A Doctor - Bottoms Up! - Outta Love Again - D.O.A.
Solo TAPE J Women In Love - Beautiful Girls - Sinner's Swing - Hear About It Later - Unchained - Push Comes To Shove - So This Is Love - Little Guitars (intro.) - Top Jimmy - Hot For Teacher
Solo TAPE K 5150 - I'll Wait - Girl Gone Bad - Good Enough - Why Can't This Be Love - Get Up - Dreams - Summer Nights - Love Walks In
Solo TAPE S2 Mine All Mine - When It's Love - A.F.U. (Naturally Wired) - Cabo Wabo - Source Of Infection - Black And Blue - Sucker In A 3 Piece
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VAI

Solo TAPE N Shy Boy - Ladies Nite In Buffalo? - Goin' Crazy - Tobacco Road - Elephant Gun - Big Trouble - Bump And Grind
Solo TAPE S1 Knucklebones - Just Like Paradise - The Bottom Line - Skyscraper - Hot Dog And A Shake - Stand Up - Eugene's Trick Bag (Crossroads)
Rhythm & Fills TAPE R5 (2 tapes) Yankee Rose - Shy Boy - Goin' Crazy - Bump And Grind - Knucklebones - Just Like Paradise - The Bottom Line - Hot Dog And A Shake

SATRIANI

Solo TAPE S6 Surfing With The Alien - Ice 9 - Crushing Day - Always With Me, Always With You - Satch Boogie - Circles
Rhythm & Fills TAPE R10 (2 tapes) Surfing With The Alien - Ice 9 - Crushing Day - Always With Me, Always With You - Satch Boogie - Circles

George LYNCH

Solo TAPE S3 Mr. Scary - Kiss Of Death - Dream Warriors - Unchain The Night - In My Dreams - Into The Fire - Tooth And Nail - Alone Again
Rhythm & Fills TAPE R11 (2 tapes) Mr. Scary - Kiss Of Death - Dream Warriors - Unchain The Night - In My Dreams - Into The Fire - Tooth And Nail - Alone Again

Warren DeMARTINI

Solo TAPE S9 (avail. May 20) City To City - I Want A Woman - Way Cool, Jr. - I Want To Love You Tonight - Round And Round - Back For More - Wanted Man - Lay It Down

OZZY

Solo TAPE S8 (avail. May 20) Miracle Man - Devil's Daughter - Crazy Babies - Fire In The Sky - Bark At The Moon - Rock 'N' Roll Rebel - Shot In The Dark

RHOADS

Solo TAPE B Flying High Again - Over The Mountain - Diary Of A Madman - I Don't Know - Crazy Train Believer - Mr. Crowley - Revelation (Mother Earth) - Dee
Rhythm & Fills TAPE R6 (2 tapes) Over The Mountain - Flying High Again - Believer - Diary Of A Madman - I Don't Know - Crazy Train - Mr. Crowley - Steal Away

MALMSTEEN

Solo TAPE F Island In The Sun - Too Young To Die, Too Drunk To Live - General Hospital - Jet To Jet - Kree Nakoorie - Hiroshima Mon Amour - Evil Eye
Solo TAPE L Black Star - Far Beyond TheSun - I'll See The Light Tonight - Disciples Of Hell - I Am A Viking
Solo TAPE M You Don't Remember, I'll Never Forget - Liar - Queen In Love - Fire - Magic Mirror - Trilogy, Opus 5 (Pt. 1)
Solo TAPE S4 Rising Force - Heaven Tonight - Dreaming - Riot In The Dungeons - Crystal Ball - Now Is The Time
Rhythm & Fills TAPE R12 (2 tapes) Rising Force - Heaven Tonight - Dreaming - Riot In The Dungeons - Crystal Ball - Now Is The Time - Liar - Queen In Love - Fire

PAGE

Solo TAPE D Dazed And Confused I - Since I Been Lovin' You - Achilles Last Stand - Moby Dick - Stairway To Heaven - Heartbreaker - Good Times, Bad Times - Black Dog - The Rover - Whole Lotta Love - Rock And Roll
Rhythm & Fills TAPE R8 (2 tapes) Good Times, Bad Times - Dazed And Confused I - Communication Breakdown - Heartbreaker - Since I've Been Loving You - Black Dog - Rock And Roll - Stairway To Heaven
Rhythm & Fills TAPE R9 (2 tapes) The Song Remains The Same - The Rain Song - Over The Hills And Far Away - The Rover - Ten Years Gone - Achilles' Last Stand - Nobody's Fault But Mine

SCORPIONS/JUDAS PRIEST

Solo Tape S10 (avail. May 10) Sails Of Charon - Blackout - No One Like You - Rock You Like A Hurricane - You Got Another Thing Comin' - Electric Eye - Jawbreaker - Freewheel Burning

CONTINUED ON THE NEXT PAGE

CONTINUED FROM THE PREVIOUS PAGE

Stevie Ray VAUGHAN

Solo TAPE S7 Texas Flood - Love Struck Baby - Pride And Joy - Couldn't Stand The Weather - Scuttle Buttin' - Tin Pan Alley - Rude Mood
Rhythm & Fills TAPE R13 (2 tapes) Texas Flood - Love Struck Baby - Pride And Joy - Couldn't Stand The Weather - Scuttle Buttin' - Tin Pan Alley - Rude Mood

HENDRIX

Solo TAPE C Purple Haze - All Along The Watchtower - Foxy Lady - Voodoo Child (Slight Return) - The Wind Cries Mary - Little Wing - Star Spangled Banner - Red House I

CLAPTON

Solo TAPE G Crossroads - Sunshine Of Your Love - Hideaway - Cocaine - White Room - Layla - Badge - While My Guitar Gently Weeps

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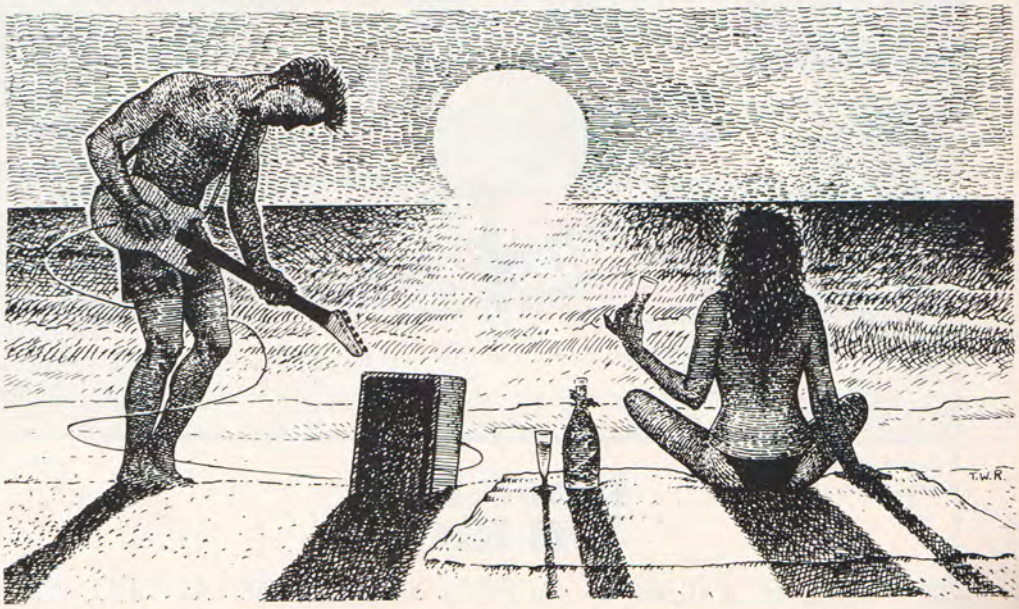

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amps like the rest of the audience and then you adjust everything. I try to listen to the sustain and the feedback while on the stage performing, so that I don't have to come back to the amp and be a hermit around the cabinet.

I've gotten sounds by the amp that I couldn't get any other way.

You can do that with monitors as well. I generally have about four monitors in front of me and we tune them a little differently. Very often I'll go down on the monitors with part of the guitar, looking for a certain sound. When you have other things you want to accomplish in a show, that may dictate getting rid of things that can't fit into the night. When I open, I've got 45 minutes to get my message across. That might mean that hanging in a certain section of the stage might not work in front of 5,000 people. If I really want to accomplish it, I can design the stage to the point where I can get that particular effect some other way, where it works more with the show.

Who were other guys who gave you a similar feeling?

Page, of course, made it more obvious, because he took chances to write these incredible songs, which thrust him into this position where he had to create and he couldn't just do the usual thing. With "Whole Lotta Love," to "Stairway to Heaven," to "Kashmir," you've already got three changes in style there. "Since I've Been Lovin' You," "The Lemon Song." One thing I liked about "Since I've Been" is it was a small guitar sound. That's really hard to get. People want a big sound, but they go about it in such a strange way they wind up with a small, not attractive sound. Page had a way of coming up with guitar tones that were in fact small, but very attractive. All those guys were that way; they left room for everybody else. They weren't trying to be the rest of the band. To assimilate what everbody else is doing brings up more power in the arrangement.

Did Johnny Winter do anything for you?

He's one of my favorites. I studied *Johnny Winter and Live*. I loved the whole sound of that record. The little fluttery things. He took the Chuck Berry thing and went wild with it. Like on "Jumpin' Jack Flash," he did a barrage of notes. That was an ideal for me for a while. I played Johnny's version of that song in every band when I was growing up. That solo would haunt me in a sense. He did the solo and the song got better. I was in the band, did the solo, and all of a sudden things were like, 'How did he get all that power?' I realized it was his rhythm. There was a lot of activity in the rhythm. I said, where is he getting all the notes? I realized he was not really playing a lot of different notes. He was bouncing around with a few notes. Then he moved to another area and bounced around with those notes. That was a bit of a lesson there. He was very good at bending. Very flexible-sounding. I never liked stiff-sounding guitar players. To this day, I never pick up a slide before I listen to "Mean Town Blues," which was so intense. I like the glass slides.

You haven't recorded with slide.

It's one of those things I'm working on, but I haven't impressed myself with it. I always sound like I'm imitating Johnny Winter or Joe Walsh. I'm going to wait till something happens with it.

Did you get into Beck?

Oh yeah. One thing I liked about both Hendrix and Beck was that they used the entire range of the guitar. Sometimes Beck would do things that used only the last two or three strings. I liked that a lot. He really grinds it out. He would, like Hendrix, create a sound for a song. All those guys did back then. I miss that today. Most people create a sound for a record and stick with it for the whole thing. Remember "Ain't Superstitious" and the wah guitar split with the Echo-plex? It's an unbelievable sound. "Raynes Park Blues" was a good one. *Rough and Ready* was a very good record. The riff to Zeppelin's "Kashmir" was unbelievable. So simple, so heavy; the way Bonham plays it. The melody on the vocal is so far out and so perfect. On every Hendrix song recorded, the guy

Continued on Page 140

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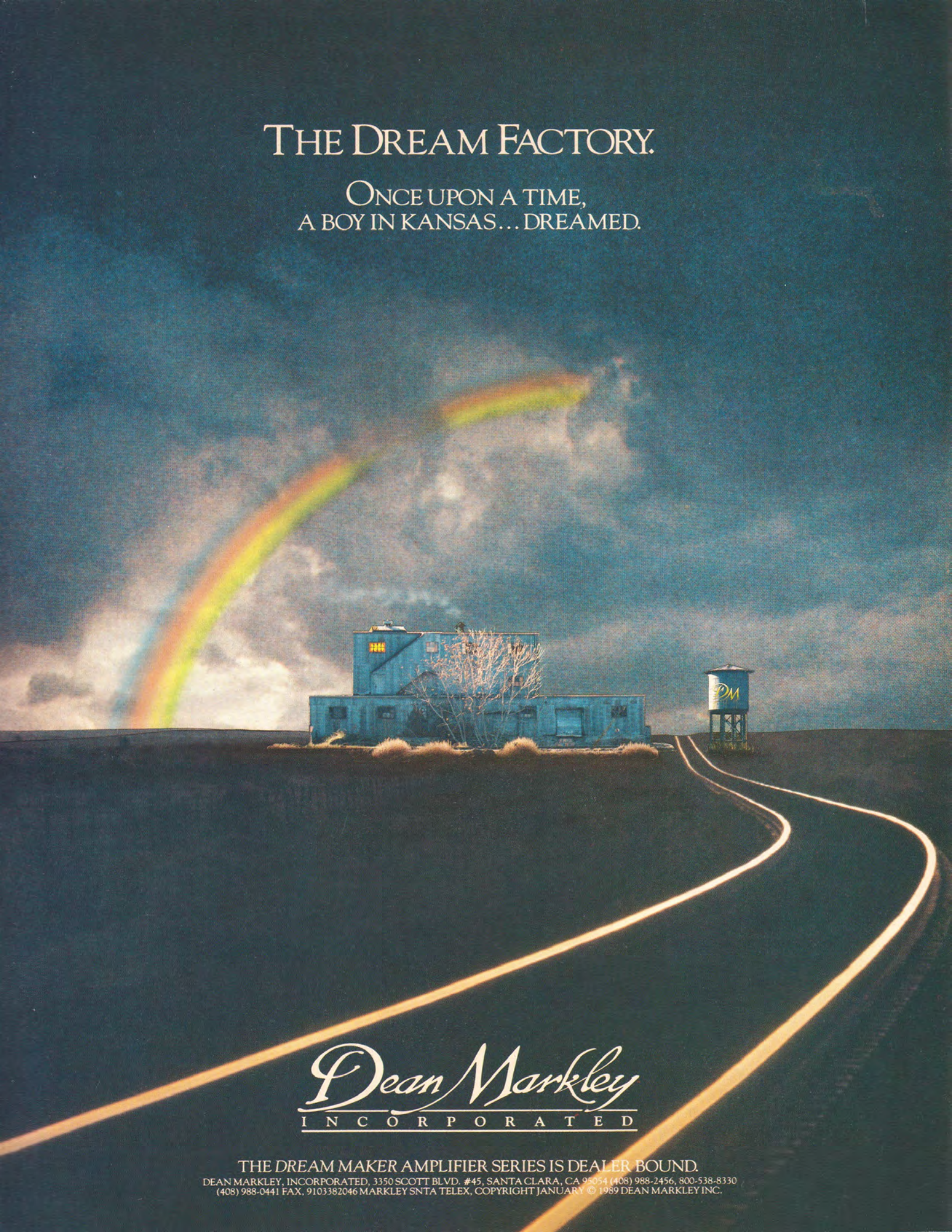
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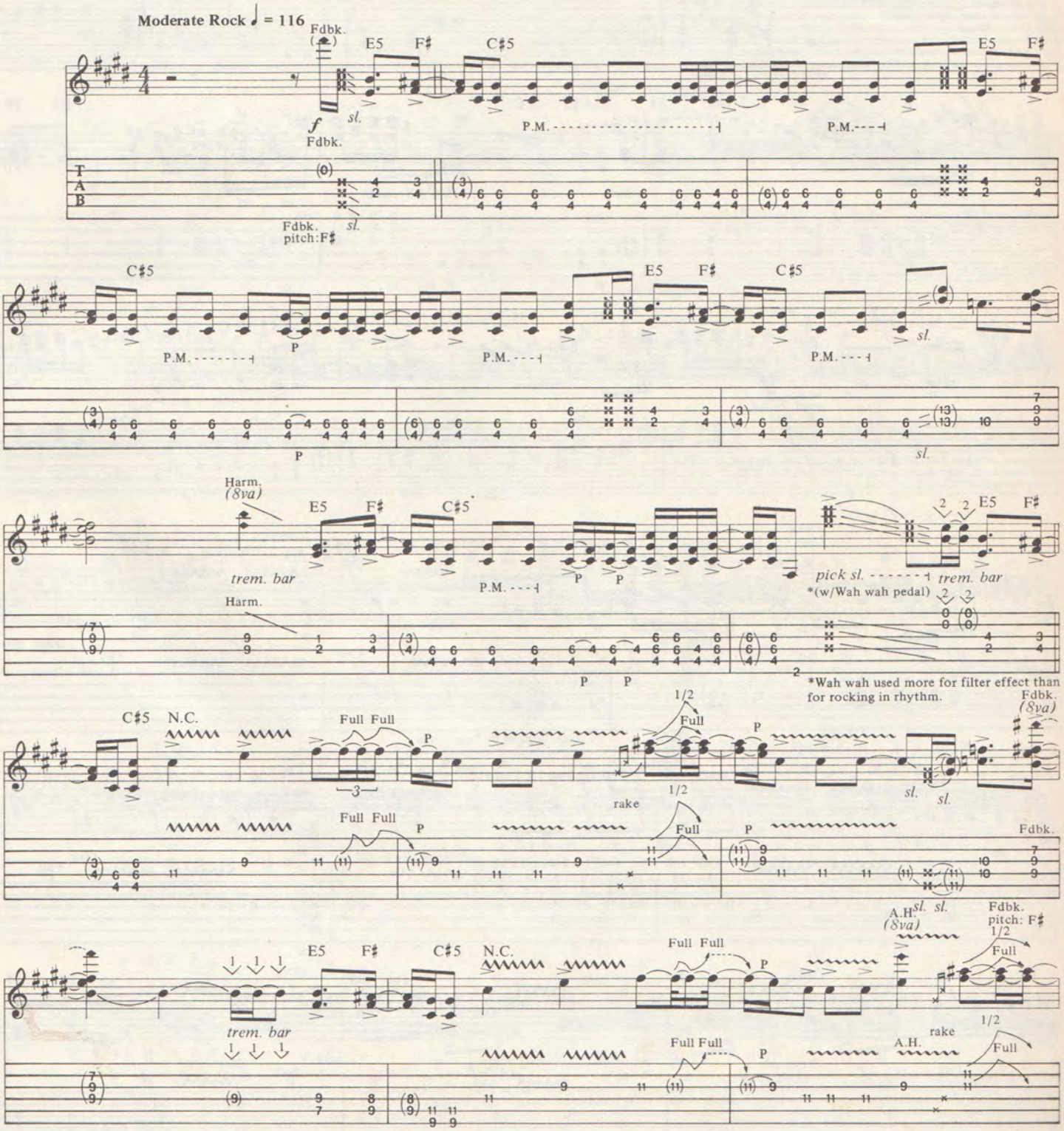
Tablature Explanation page 33

ICE NINE

As Recorded by Joe Satriani
(From the album DREAMING #11/Relativity Records)

Music by
Joe Satriani



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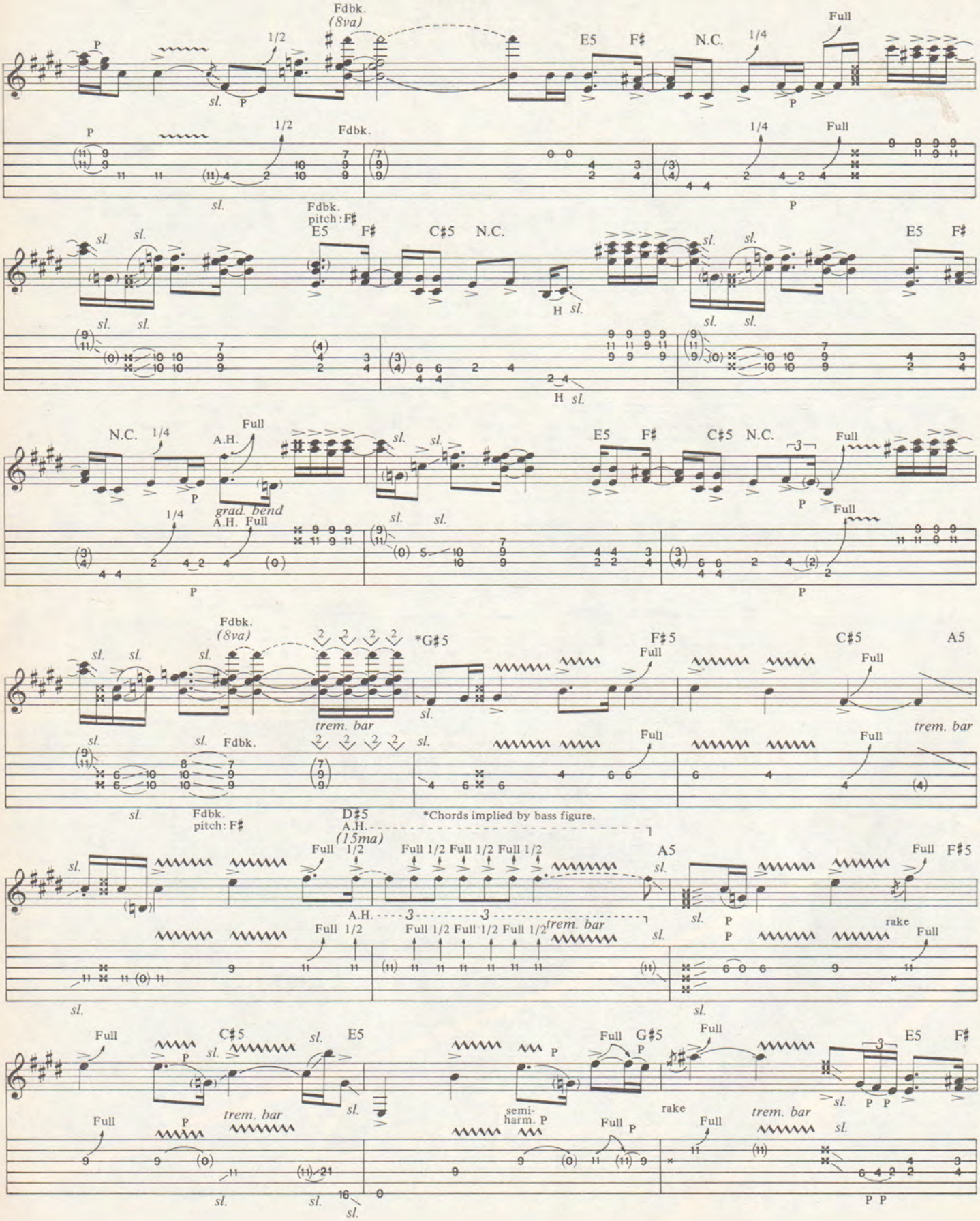
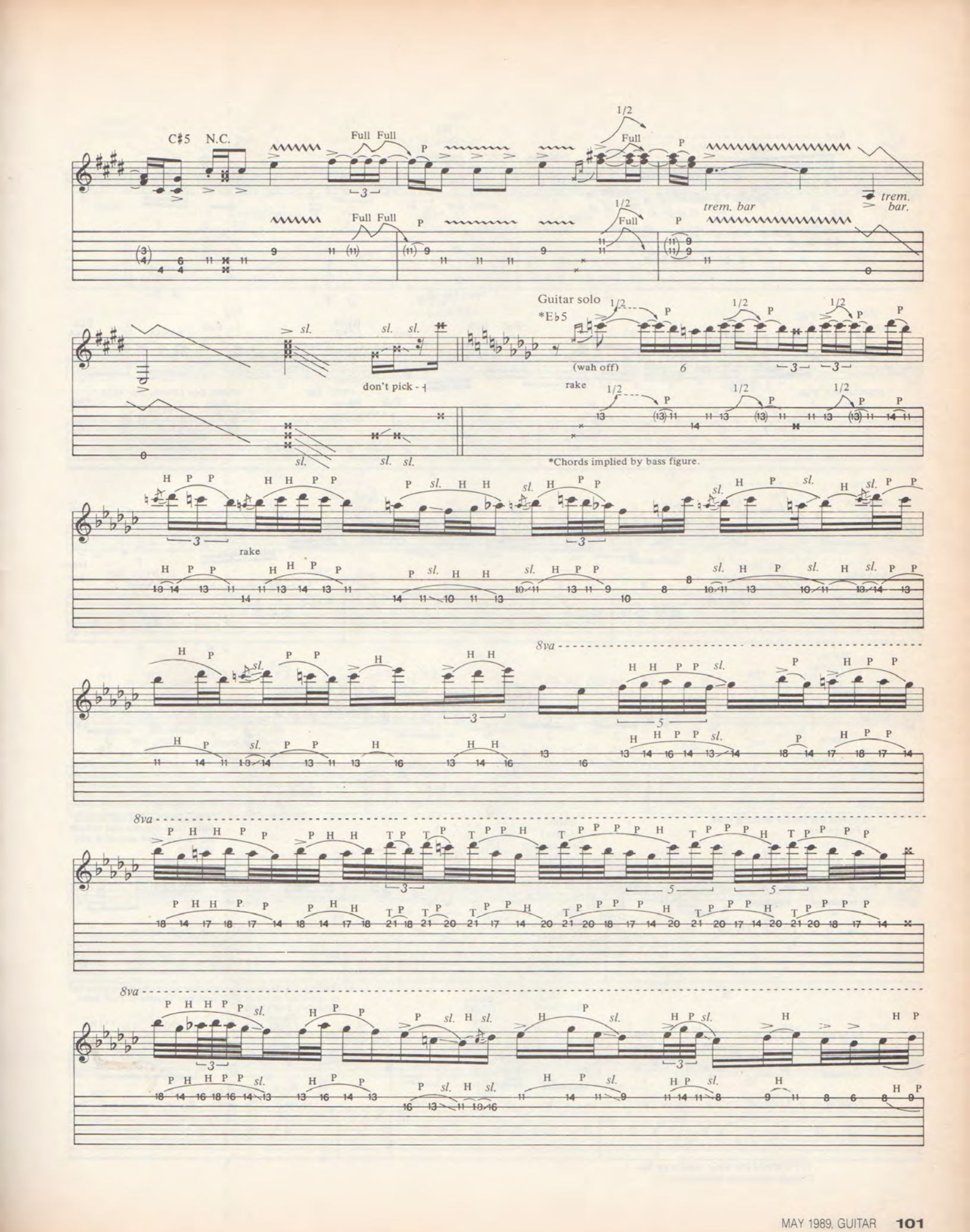
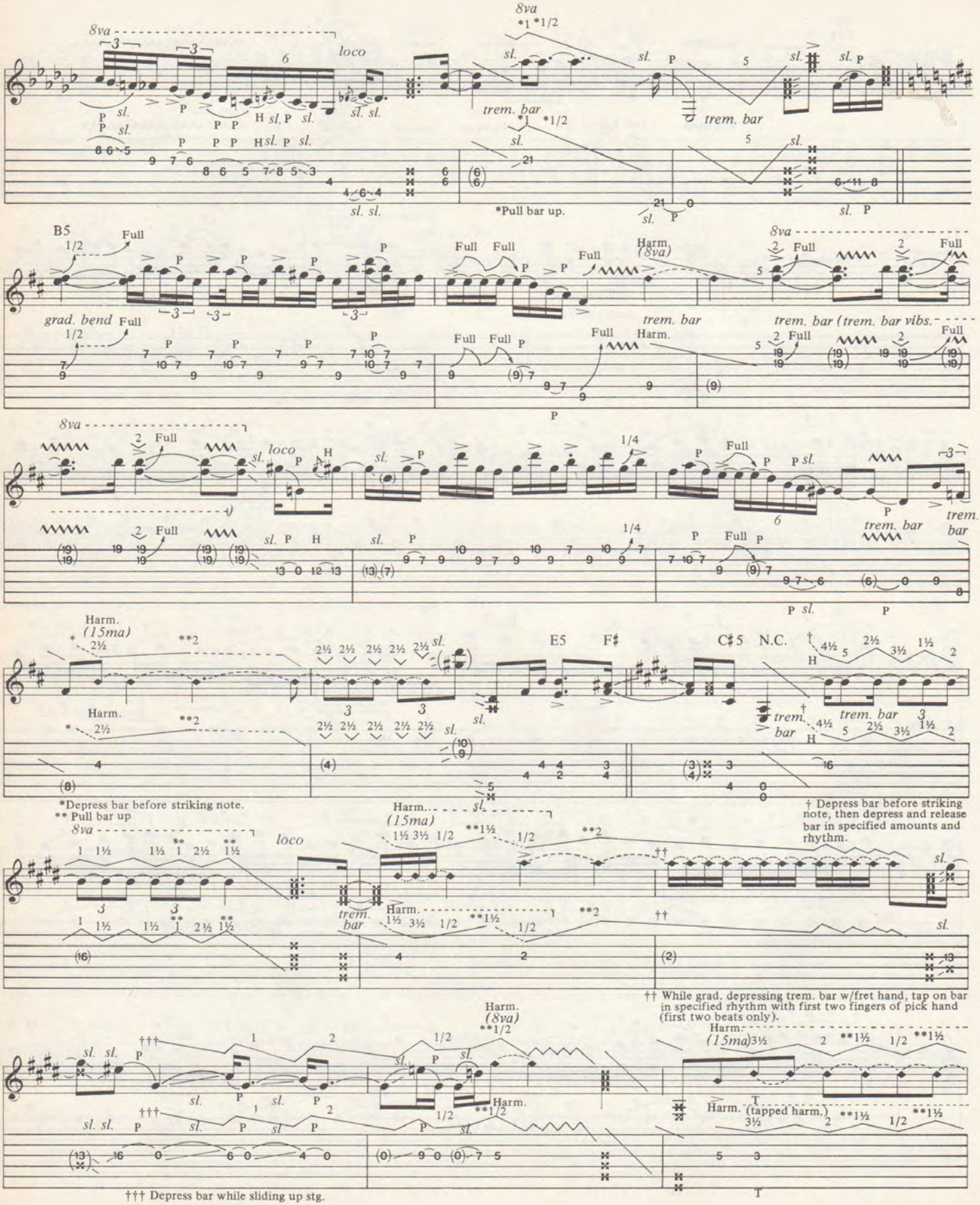
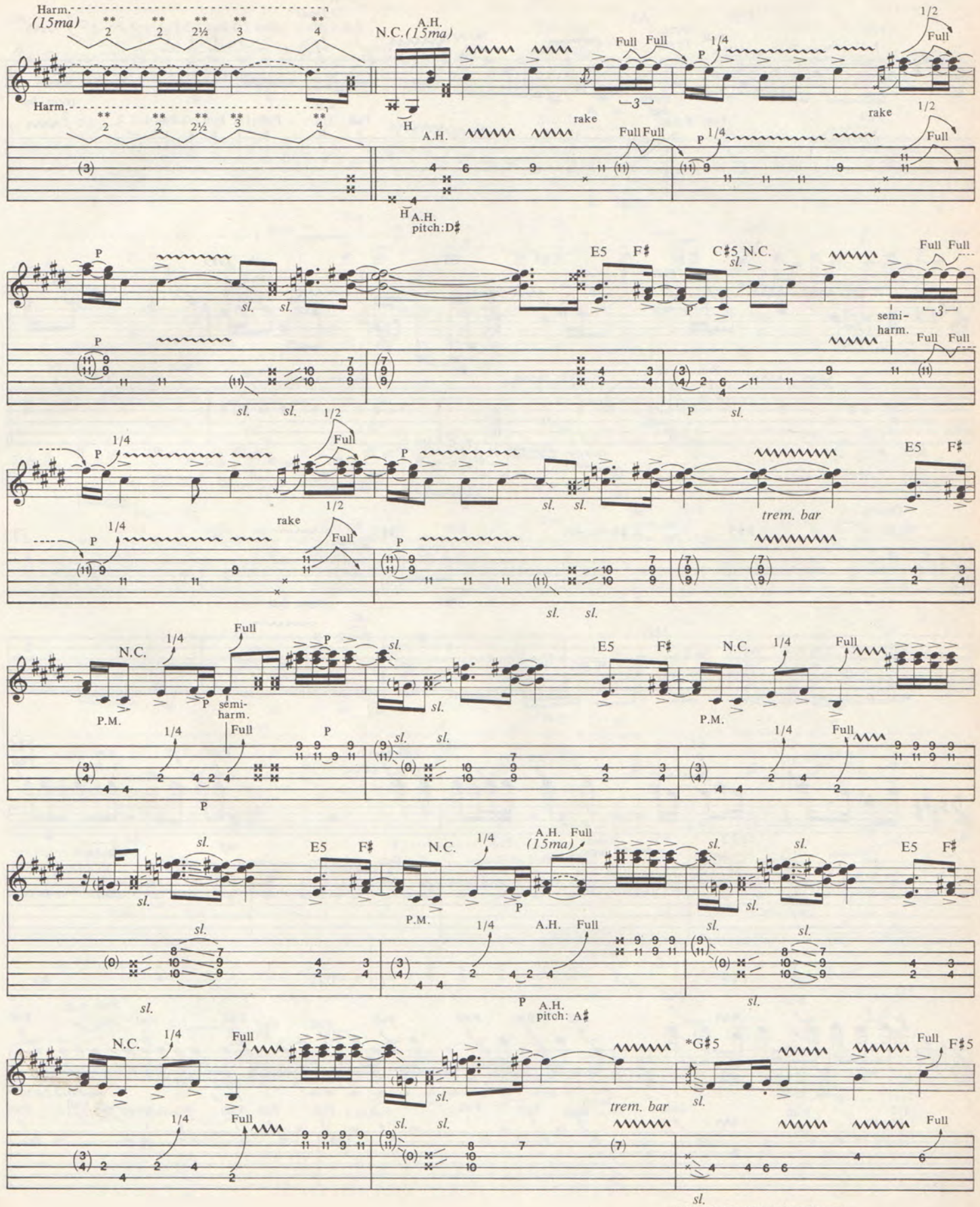
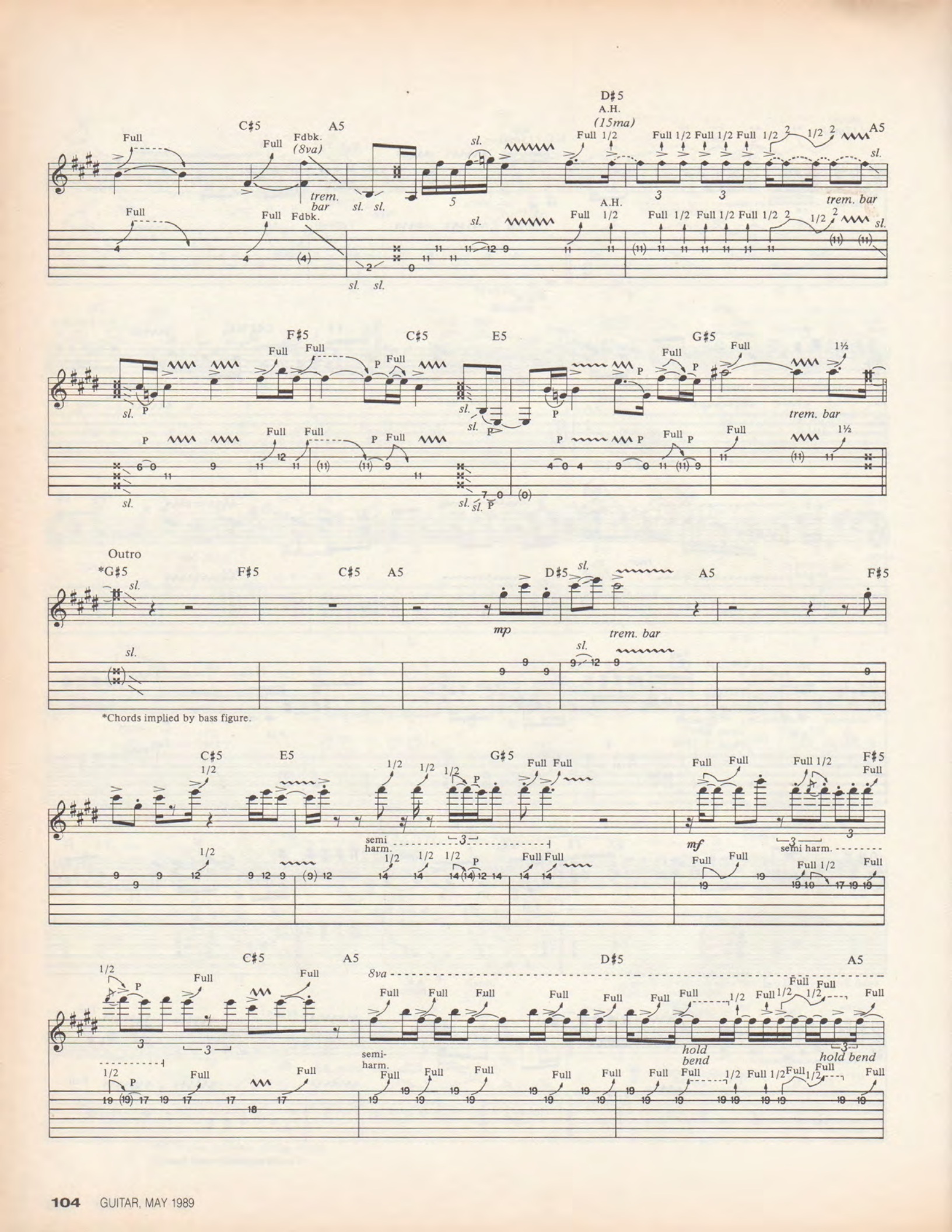

Fdbk.
(8va)
P
1/2
sl.
E5
F♯
N.C.
1/4
Full
Fdbk.
pitch: F♯
C♯5
H
A.H.
grad. bend
trem. bar
*G♯5
F♯5
A5
D♯5
(15ma)
semi-harm. P
rake
*Chords implied by bass figure.

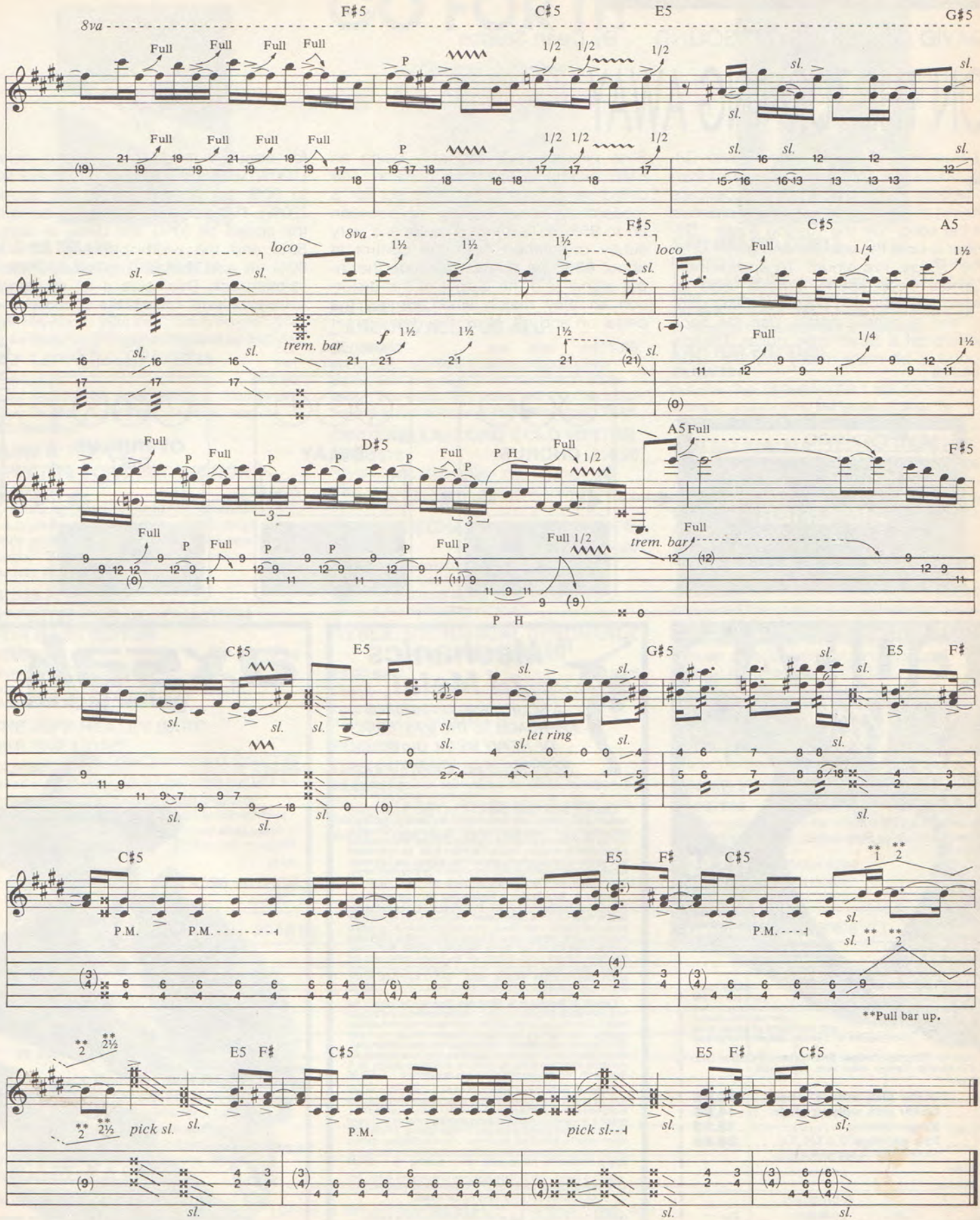

C♯5
N.C.
Full Full
1/2
Full
trem. bar
trem. bar.
Guitar solo
*E♭5
(wah off)
don't pick -
rake
*Chords implied by bass figure.
8va


8va
loco
trem. bar
*Pull bar up.
B5
Full
grad. bend
Harm.
(8va)
trem. bar (trem. bar vibs.
E5
F♯
C♯5
N.C.
Harm.
(15ma)
*Depress bar before striking note.
** Pull bar up
† Depress bar before striking note, then depress and release bar in specified amounts and rhythm.
†† While grad. depressing trem. bar w/fret hand, tap on bar in specified rhythm with first two fingers of pick hand (first two beats only).
Harm. (tapped harm.)
††† Depress bar while sliding up stg. ("lizard down the throat").



*Chords implied by bass figure.

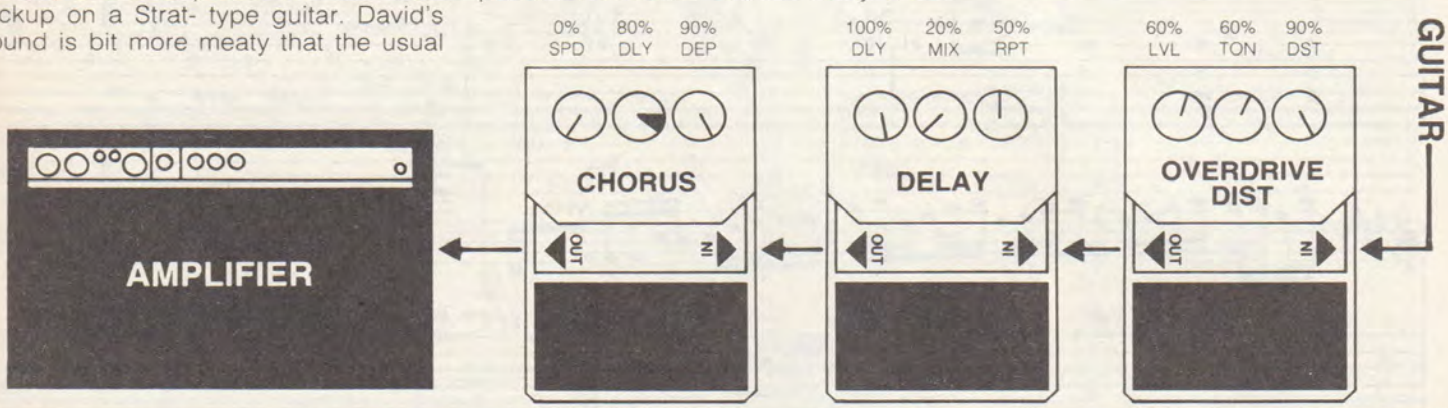

C♯5
A5
D♯5
A.H.
(15ma)
Full
Fdbk.
(8va)
trem. bar
sl.
Full 1/2
F♯5
E5
G♯5
P
1½
Outro
*G♯5
mp
*Chords implied by bass figure.
semi harm.
mf
8va
hold bend


8va
F♯5
C♯5
E5
G♯5
Full
P
1/2
sl.
loco
trem. bar
f
1½
1/4
A5
D♯5
P H
let ring
F♯
P.M.
**Pull bar up.
pick sl.

DAVID GILMOUR'S LIVE SOUND By Dean Stubbs

ON THE TURNING AWAY

A true Hall of Fame tone, David Gilmour's live sound from the Pink Floyd album *Pink Floyd Live: The Delicate Sound of Thunder* is especially plaintive in the song "On the Turning Away." Gilmour is both the vocalist and guitarist on this bluesy, live album. To approximate David's clean sound, I have used an overdrive distortion pedal, a delay pedal, and a chorus pedal. Use the neck pickup on a Strat- type guitar. David's sound is bit more meaty that the usual Strat pickup. He's probably using an EMG pickup in the neck position. The overdrive distortion pedal is set for a moderately heavy setting, at between 80 to 95% of its drive. The tone is very subtly brightened, with the control at about 60%. As always, balance the input signal and the output of the distortion so they match when turning the pedal on and off. Next, the delay is set for about a third of a second delay (100%) with a few repeats (feedback set to 50% and mixed low in the sound (20%). I've added a chorus pedal with the speed off (0%), the delay at about 80% and the width between 60% to 80%, to add the swirling sound heard in this track. This, plus a lot of reverb from your amp, rounds the sound out.



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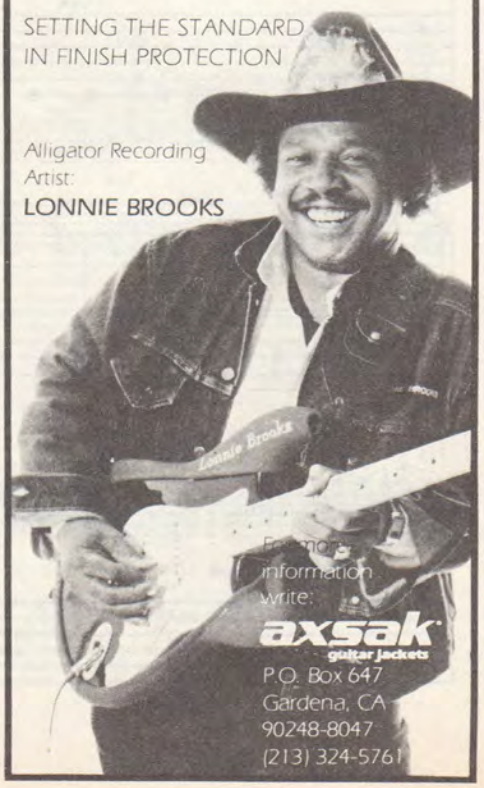

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By Jennifer Batten

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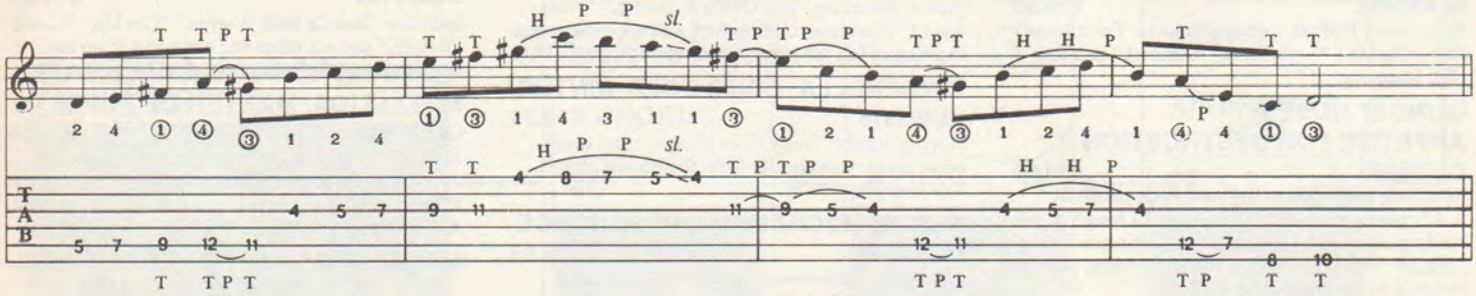

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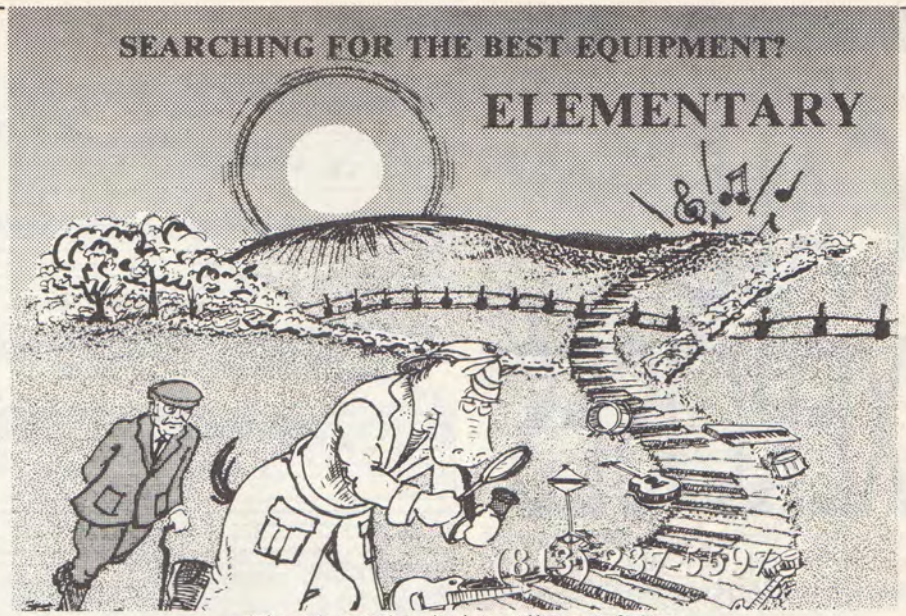

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SCALE EXERCISES

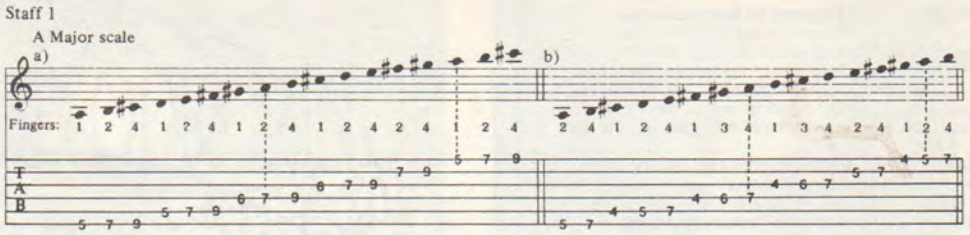
By Andy Aledort

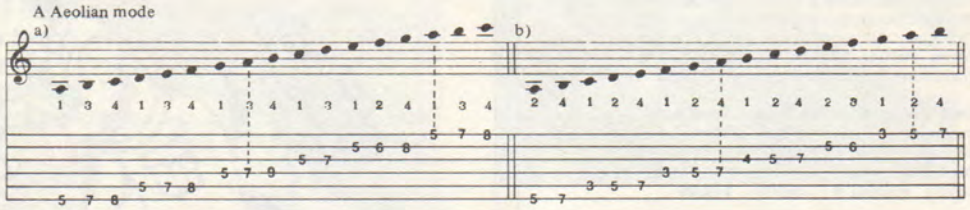
First of all, before reading this column, get up, jog in place, and start shaking out those hands. While you're doing this, close your eyes and take some long, deep breaths. Try not to hyperventilate now, we're just shaking off the cobwebs and getting the cardiovascular system going because this month—that's right—we're going to be working on SCALE EXERCISES. Not just the same old up and down jobbers, mind you, but exercises which build your chops while increasing your fretboard knowledge. So put on your professional bike-racing black and neon green nylon clam-diggers and let's go.

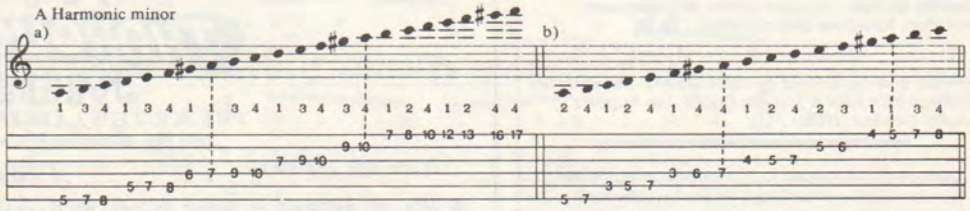
Let's start off with three basic scales illustrated in two fingerings each. See STAFF 1. The scales shown are the A major scale, the A Aeolian mode, and the A harmonic minor scale. These scales are used very commonly in every kind of music, especially rock, jazz and classical, so establishing dexterity with many of these patterns will help you in all aspects of playing. Fingerings are shown with each scale position; feel free to change the fingering slightly if it's uncomfortable, but remember to stay in position.

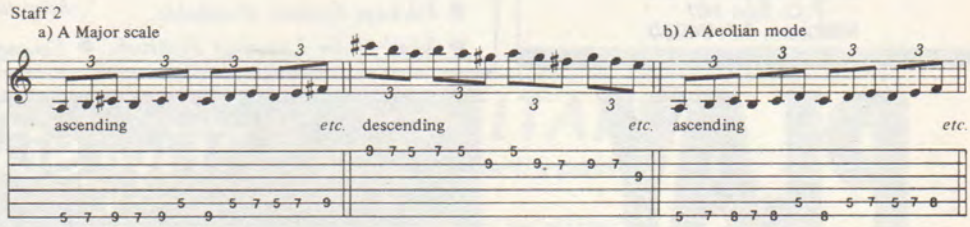
The first scale exercise we'll do is very common and is a good warm-up. See STAFF 2. Play each scale in groups of three ascending and descending. Play slowly and clearly and alternate pick (up-down-up-down, etc.) All examples are shown using the "a" fingerings of each scale. Practice all patterns using the "b" fingerings as well, and feel free to expand on the positions shown.

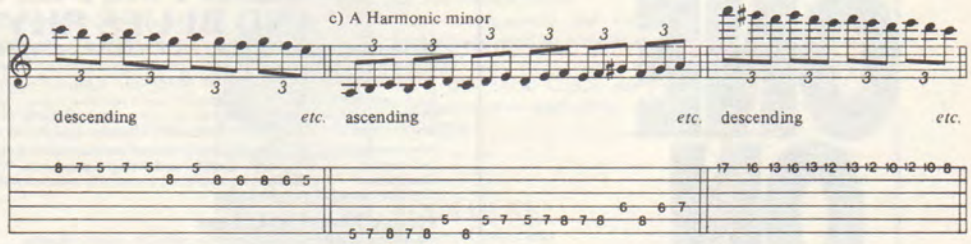
STAFF 3 illustrates the same principal using groups of four, five, and six notes. Work these patterns out in their entirety and practice them ascending and descending. One important tip is to keep your fret hand relaxed all the time, with

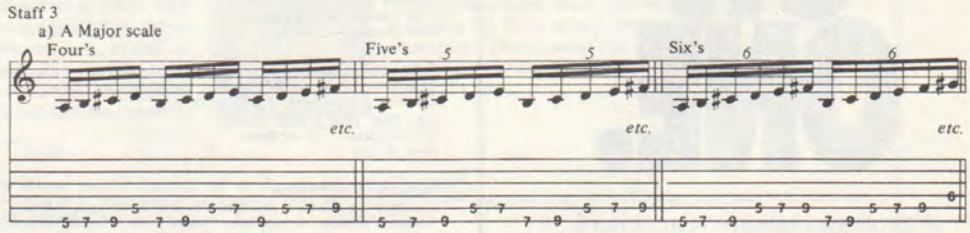


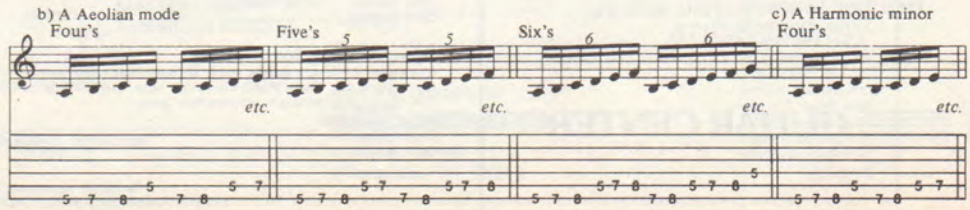


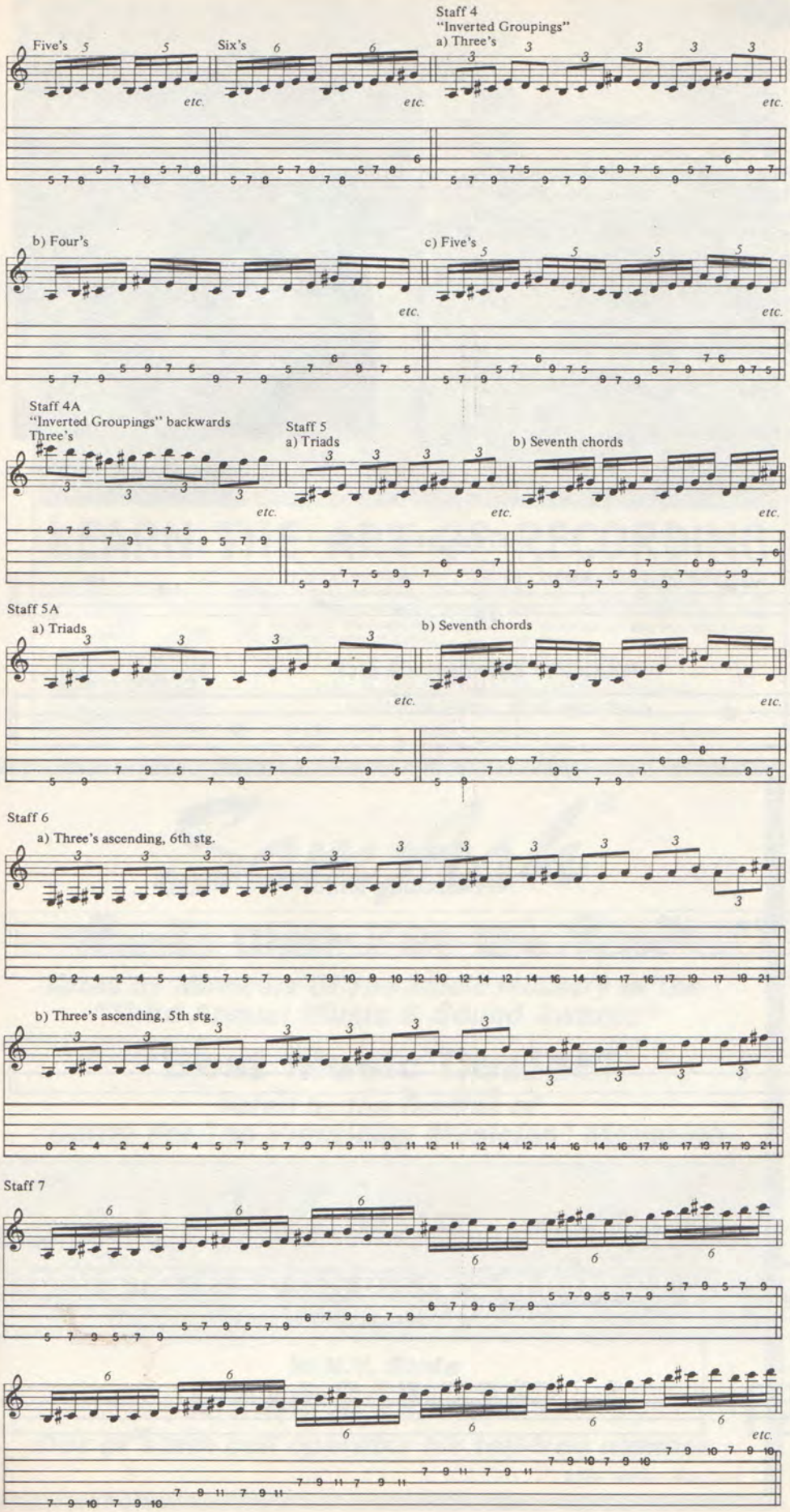












as little extraneous movement as possible. Also, if your hand starts to hurt, shake it out and take a break for a few minutes. We're building dexterity here, not inflicting pain upon ourselves (well, maybe a little pain).

The following exercises will be shown using the A major scale only, for lack of space. Apply each pattern to A Aeolian and A harmonic minor, as well as any other scale you choose, to get the most out of these exercises. STAFF 4 illustrates a pattern which I call "inverted groupings." The first bar shows three consecutive scale tones ascending, then a note is skipped and we play three consecutive scale tones descending. The pattern is continued by starting with the second degree of the scale. This concept can be used with groups of four, five, etc. This pattern should be practiced backwards, too. SEE STAFF 4A, and work out fours and fives.

Understanding arpeggiated triads and seventh chords and how they fall on the guitar is of utmost importance. Working on these groupings strengthens your ear as well as your hands. STAFF 5 illustrates ascending triads and seventh chord arpeggios diatonic to A major. STAFF 5A illustrates another way of practicing these shapes, which is to play them ascending and descending alternately. These sound pretty cool when you really get 'em going. Keep using alternate picking.

Another good exercise for your chops and your fretboard knowledge is to play a scale covering almost two octaves on one string (two octaves or more if your guitar has 24+ frets). Again, we're using A major, although this time we start with the lowest note possible on any given string. The exercise is shown using groups of three. When ascending, always start each group with the first finger (except when starting with an open string); when descending, always start each group with the pinky. SEE STAFF 6. Practice this on all six strings with all three scales. Work out groups of four, also.

The last exercise involves repeated triplets which move up the neck diatonically, utilizing knowledge gained from previous exercises. SEE STAFF 7. Play this pattern all the way up and down the neck using all three scales, and be careful to stay diatonic to each given scale. This exercise should be practiced with all hammer-on's (and pull-offs when doing it backwards) as well as with alternate picking to strengthen your fret hand and facilitate legato phrasing.

If you practice *everything* in this column every day, you'll have just enough time left for a snack and about three hours of sleep. See you next month.

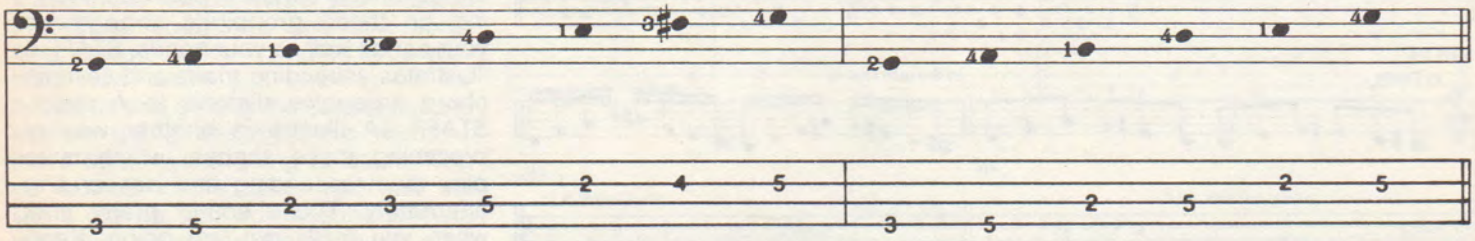
PENTATONIC SCALES

By Randy Coven

This is my favorite scale, so I'm going to cover it in two parts. This month let's get familiar with the pentatonic sound. Whether or not you've recognized it as such, the pentatonic scale is one of the cornerstones of rock music and is widely used in Japanese, Far Eastern and African music. Pentatonic major and minor scales are both comprised of five notes, thus the name (Penta means five in Greek). Pentatonic major differs from a diatonic major scale in that two notes are left out, the 4th and the 7th. See Ex 1. The pentatonic minor scale differs from the natural minor in that the 2nd and 6th notes are left out. See Ex 2. The pentatonic major scale sounds pretty familiar in the classic line from "Your Mama Don't Dance." See Ex. 3. The pentatonic minor may be familiar from the bridge in the James Gang classic, "Funk 49." See Ex 4. You've heard both of these scales countless times. Now try to use them yourself, recognize them in other music, and make them your own.

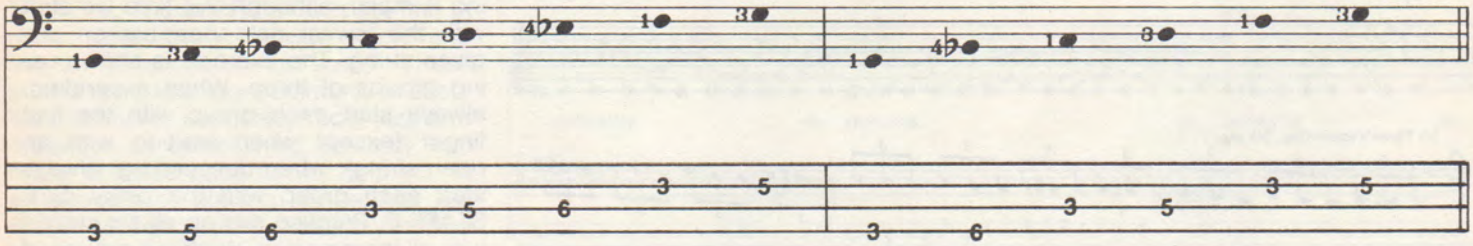
Ex. 1

G Major — G Pentatonic Major

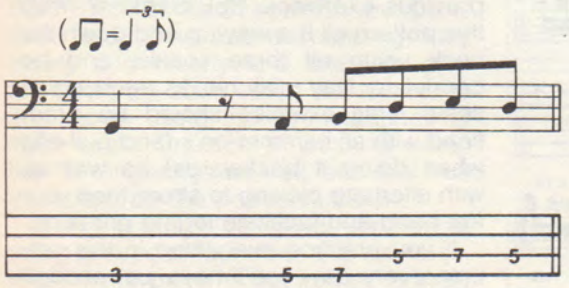


Ex. 2

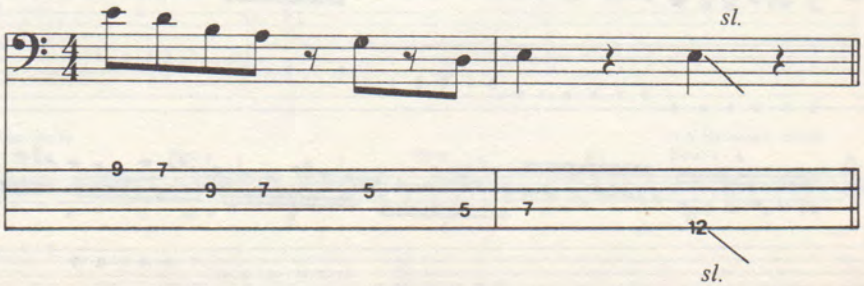
G Natural Minor — G Pentatonic Minor

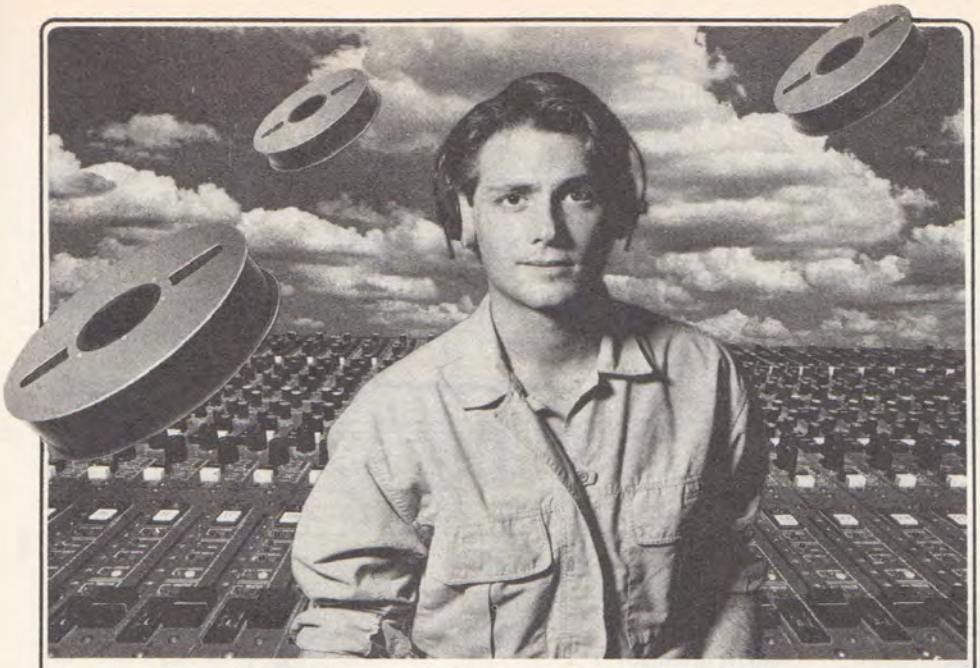


Ex. 3 a la "Your Mama Don't Dance"



Ex. 4 a la "Funk 49"





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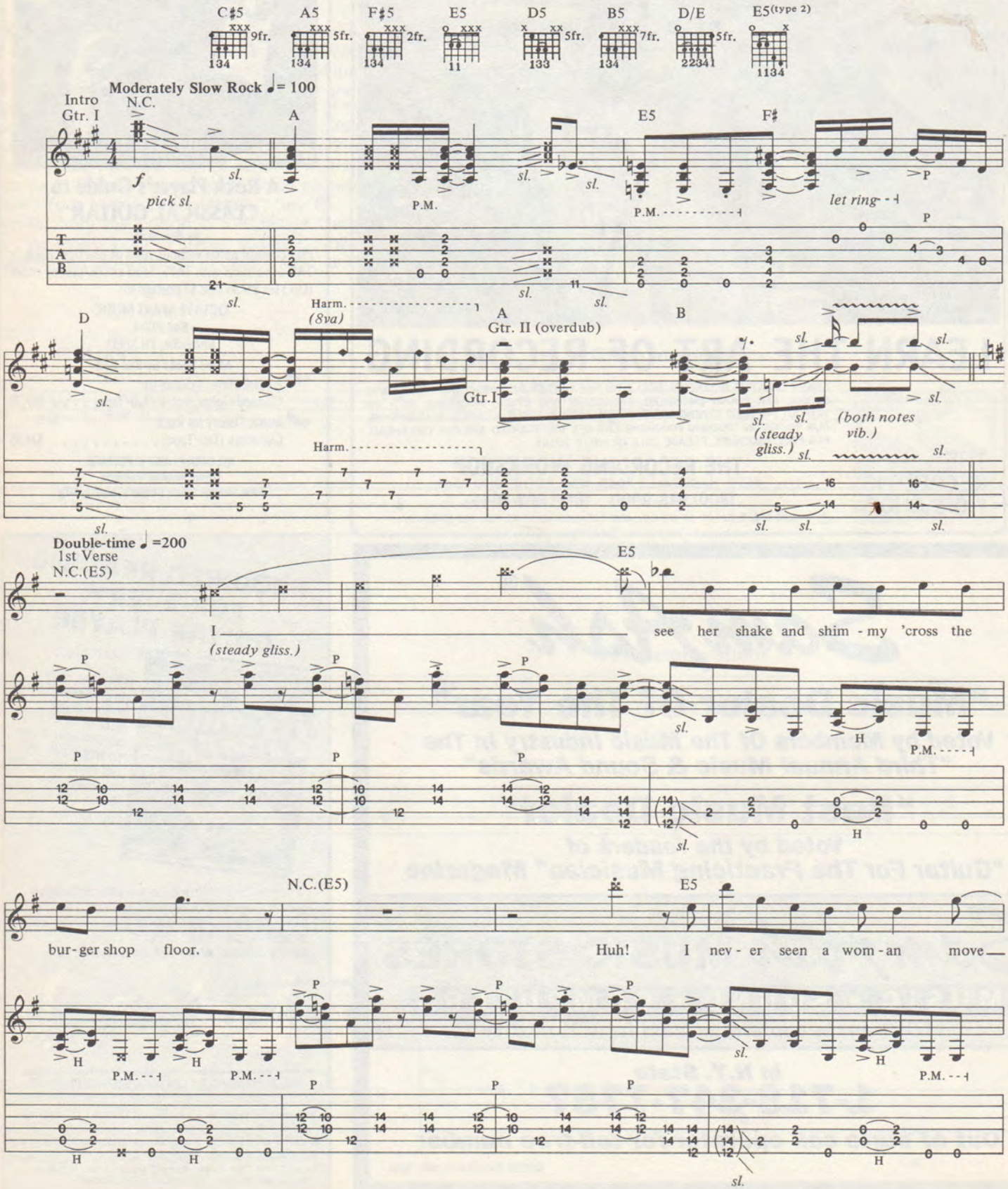
Tablature Explanation page 33

HOT DOG AND A SHAKE

As Recorded by David Lee Roth
(From the album SKYSCRAPER/Warner Bros. Records)

Words & Music by
David Lee Roth and Steve Vai



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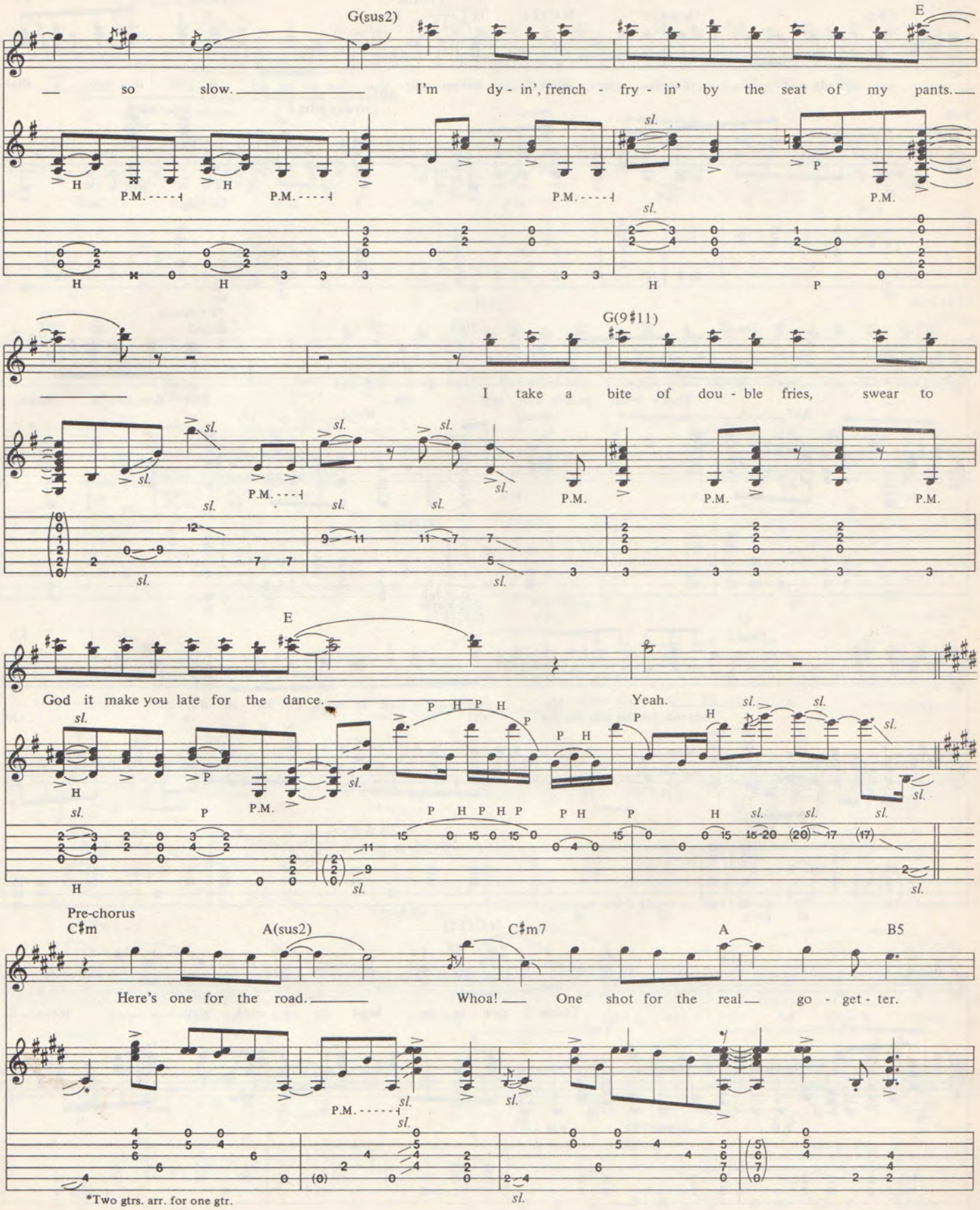
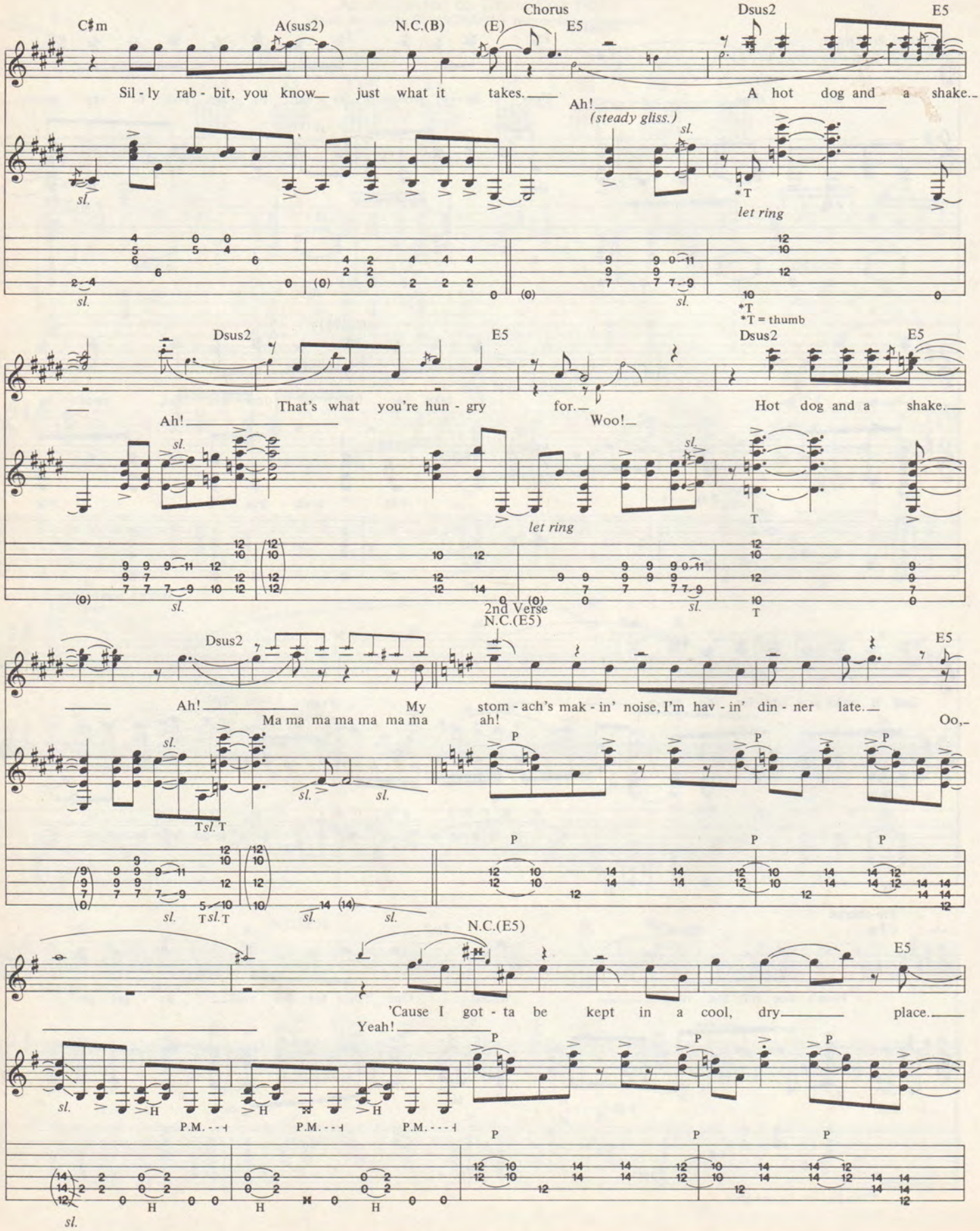
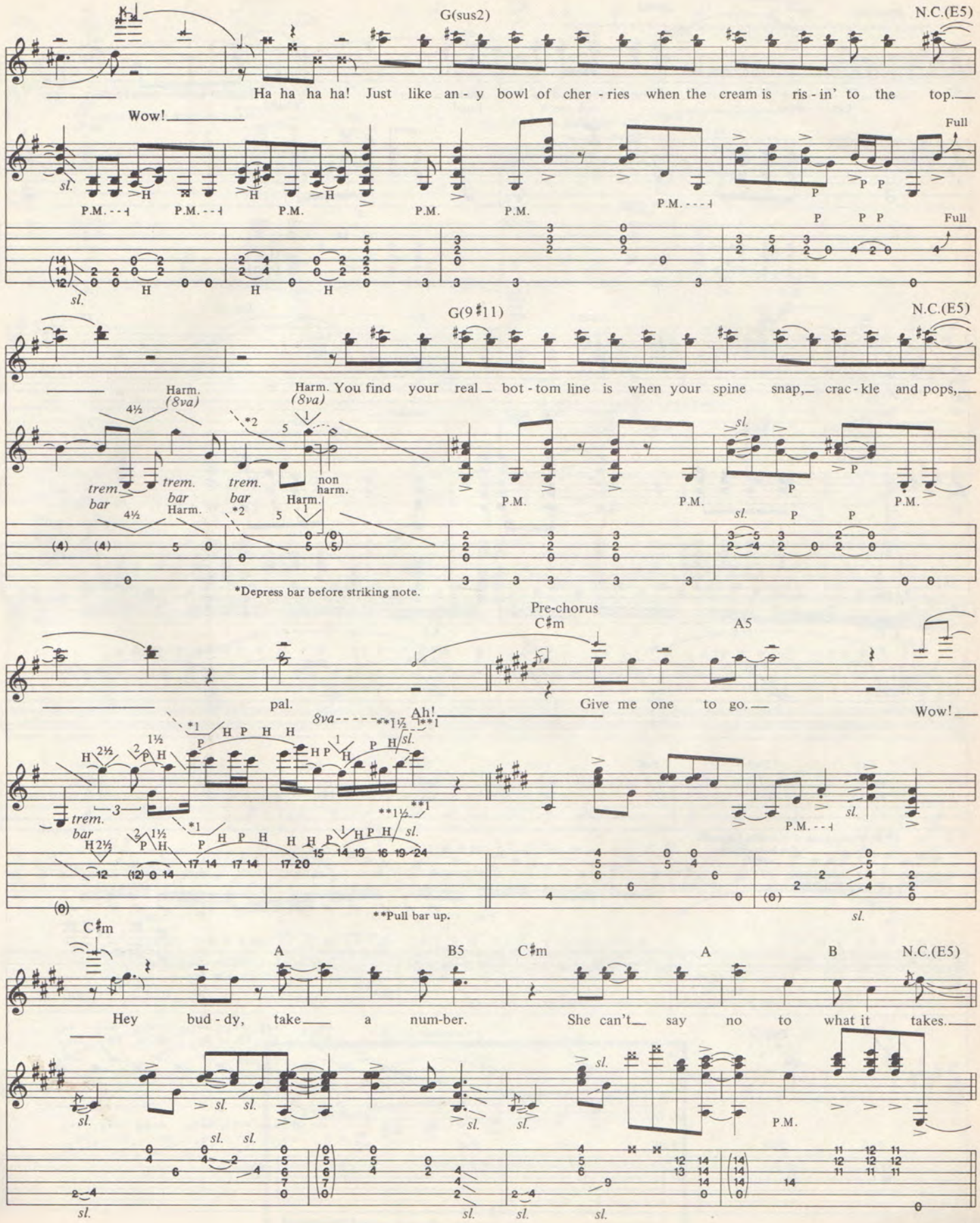
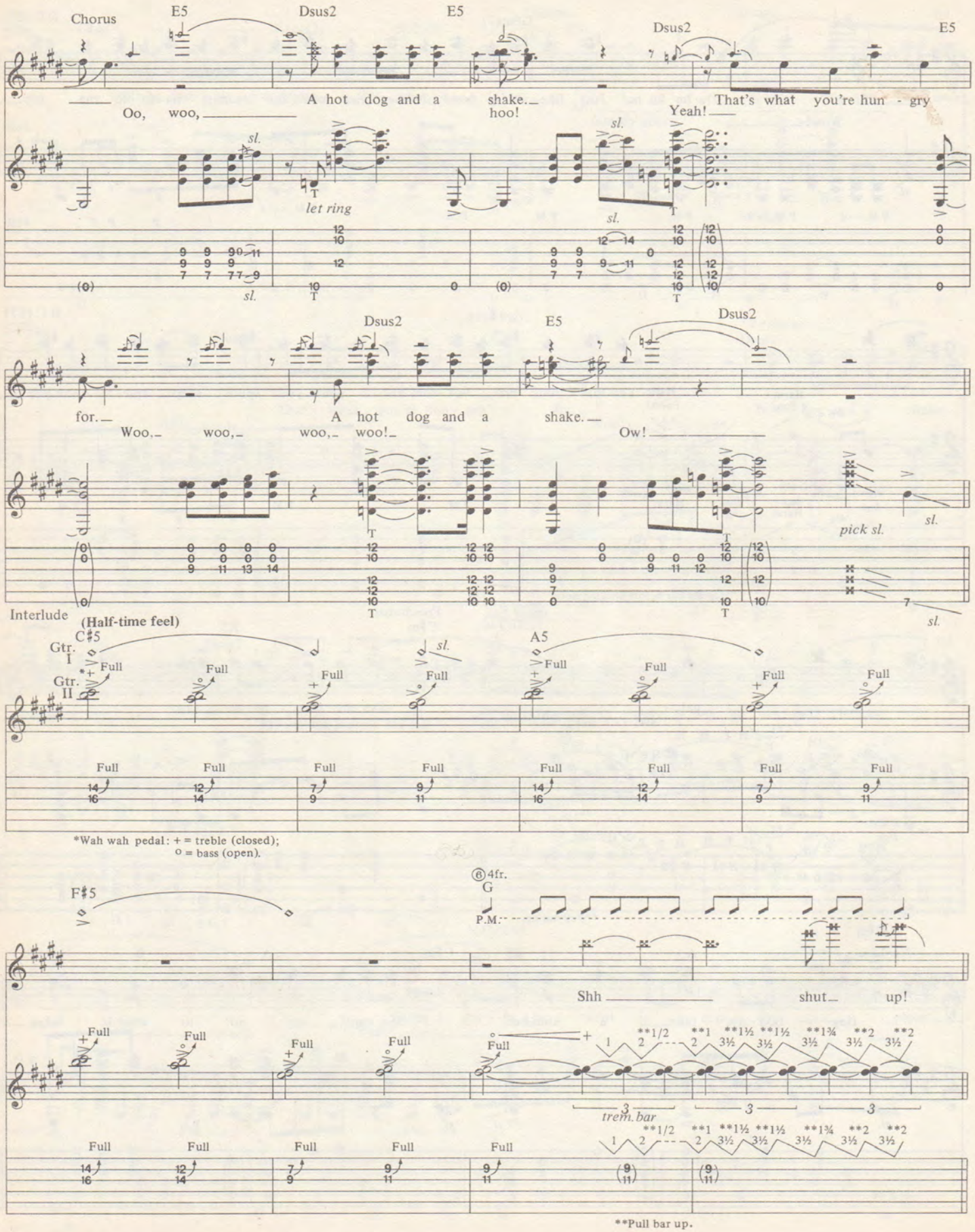

G(sus2)
E
so slow. I'm dy - in', french - fry - in' by the seat of my pants.
G(9♯11)
I take a bite of dou - ble fries, swear to
E
God it make you late for the dance. Yeah.
Pre-chorus
C♯m
A(sus2)
C♯m7
A
B5
Here's one for the road. Whoa! One shot for the real go - get - ter.
*Two gtrs. arr. for one gtr.


C♯m
A(sus2)
N.C.(B)
(E)
Chorus
E5
Dsus2
E5
Sil - ly rab - bit, you know just what it takes.
Ah!
(steady gliss.)
A hot dog and a shake.
let ring
*T = thumb
Dsus2
E5
That's what you're hun - gry for.
Ah!
Woo!
Hot dog and a shake.
let ring
2nd Verse
N.C.(E5)
Dsus2
E5
Ah!
My stom - ach's mak - in' noise, I'm hav - in' din - ner late.
Ma ma ma ma ma ma ma
ah!
Oo,
N.C.(E5)
E5
'Cause I got - ta be kept in a cool, dry place.
Yeah!
P.M.
P.M.
P.M.


G(sus2)
N.C.(E5)
Ha ha ha ha! Just like an - y bowl of cher - ries when the cream is ris - in' to the top.
Wow!
Full
P.M.
G(9♯11)
N.C.(E5)
Harm.
(8va)
You find your real bot - tom line is when your spine snap, crac - kle and pops,
trem. bar
non harm.
*Depress bar before striking note.
Pre-chorus
C♯m
A5
pal.
Give me one to go.
Ah!
Wow!
8va
trem. bar
**Pull bar up.
C♯m
A
B5
C♯m
A
B
N.C.(E5)
Hey bud - dy, take a num-ber.
She can't say no to what it takes.


Chorus
E5
Dsus2
E5
Dsus2
E5
Oo, woo,
A hot dog and a shake.
hoo!
Yeah!
That's what you're hun - gry
sl.
let ring
Dsus2
E5
Dsus2
for.
A hot dog and a shake.
Woo, woo, woo, woo!
Ow!
pick sl.
Interlude
(Half-time feel)
C♯5
A5
Gtr. I
Gtr. II
Full
*Wah wah pedal: + = treble (closed);
o = bass (open).
F♯5
4fr.
G
P.M.
Shh shut up!
trem. bar
**Pull bar up.

Guitar solo

⑤4fr. C♯ — Full — ⑥5fr. A

ff (w/ad lib wah manipulations) — Full

trem. bar — *vib. (slight)* — (Fdbk.)

⑥2fr. F♯ — ⑥4fr. G♯ — Fdbk. pitch: C♯

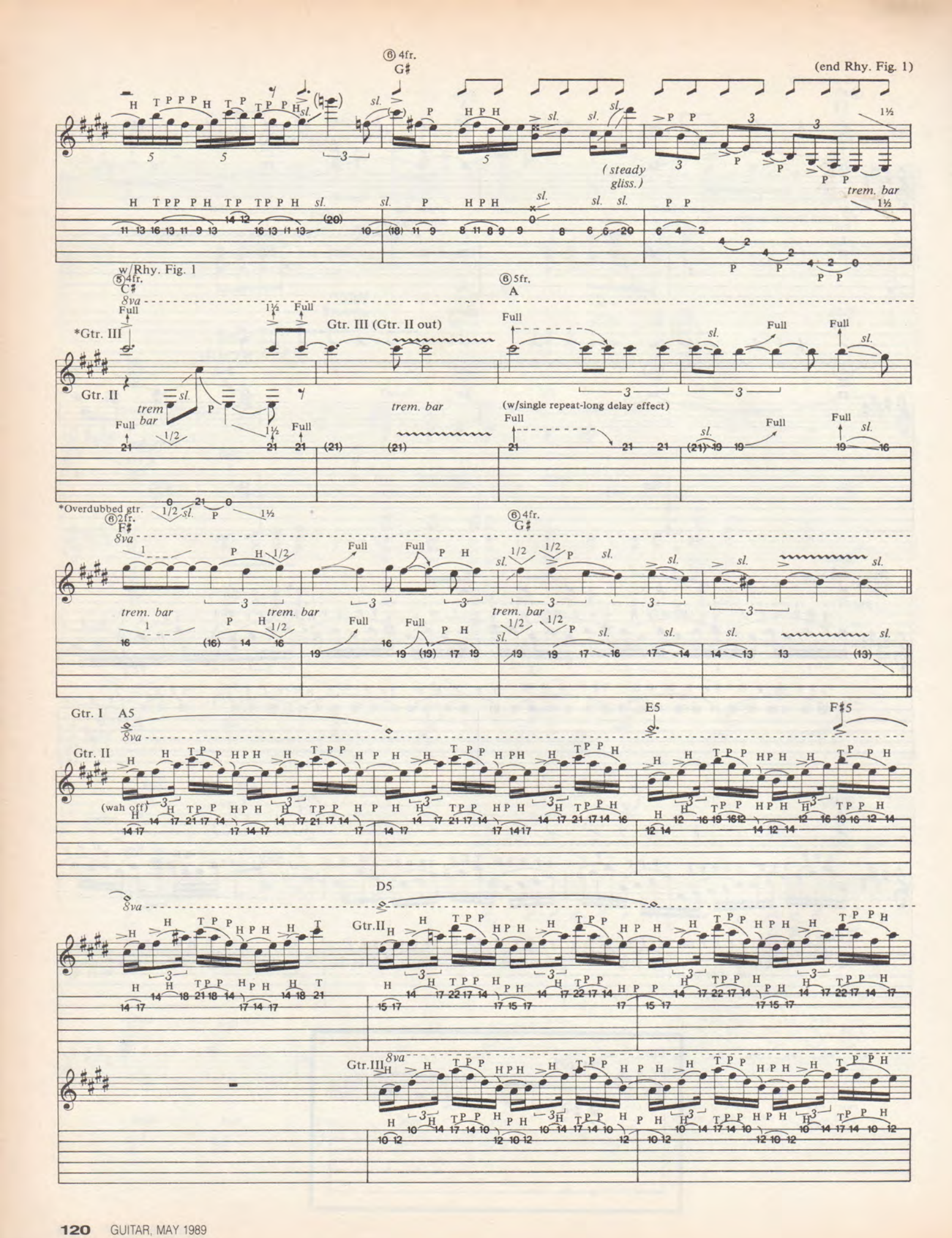
w/Fill 1 — N.C.(G♯) — Full — 1/2 — *8va* — H

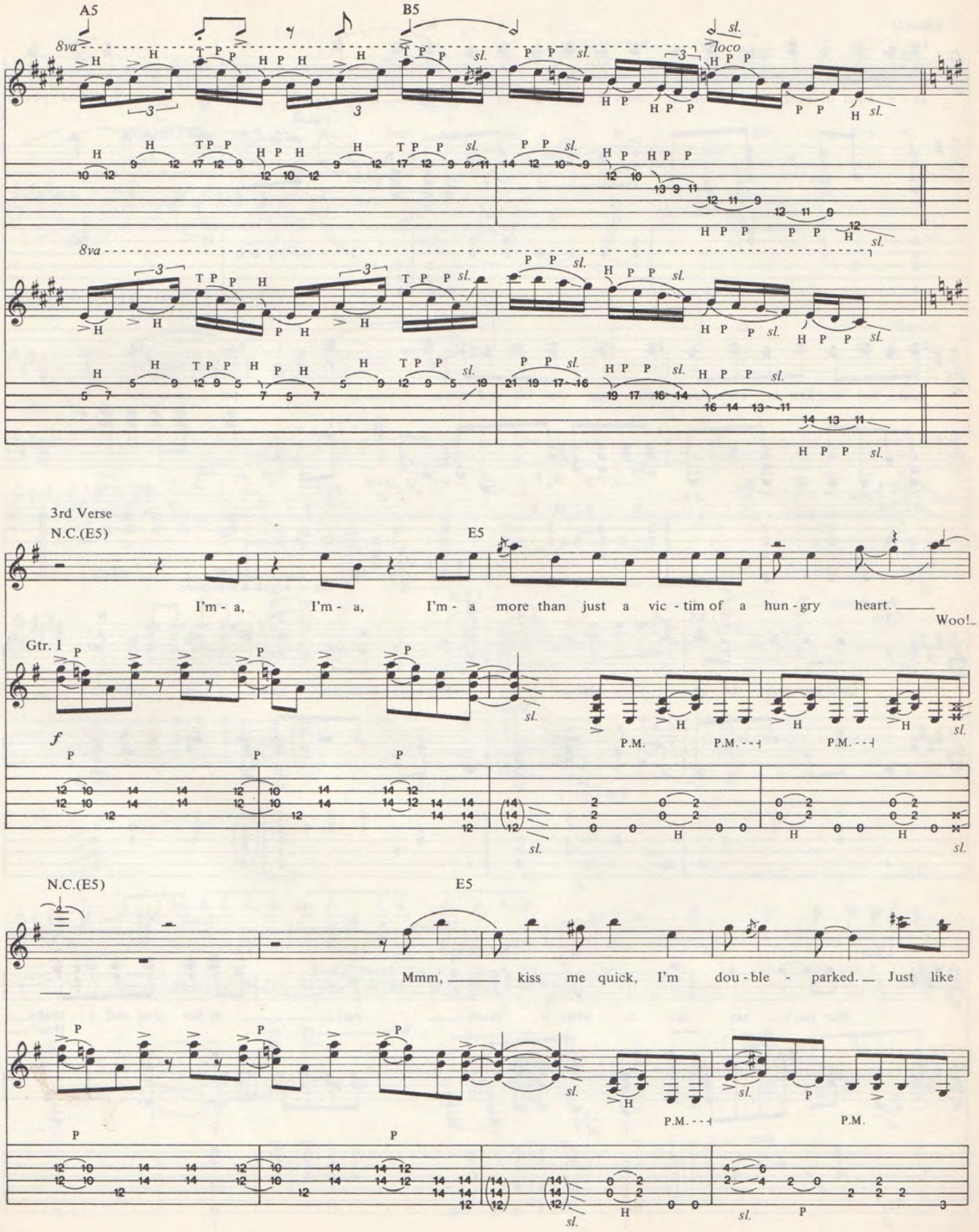
trem. bar — Full — 1/2 — H

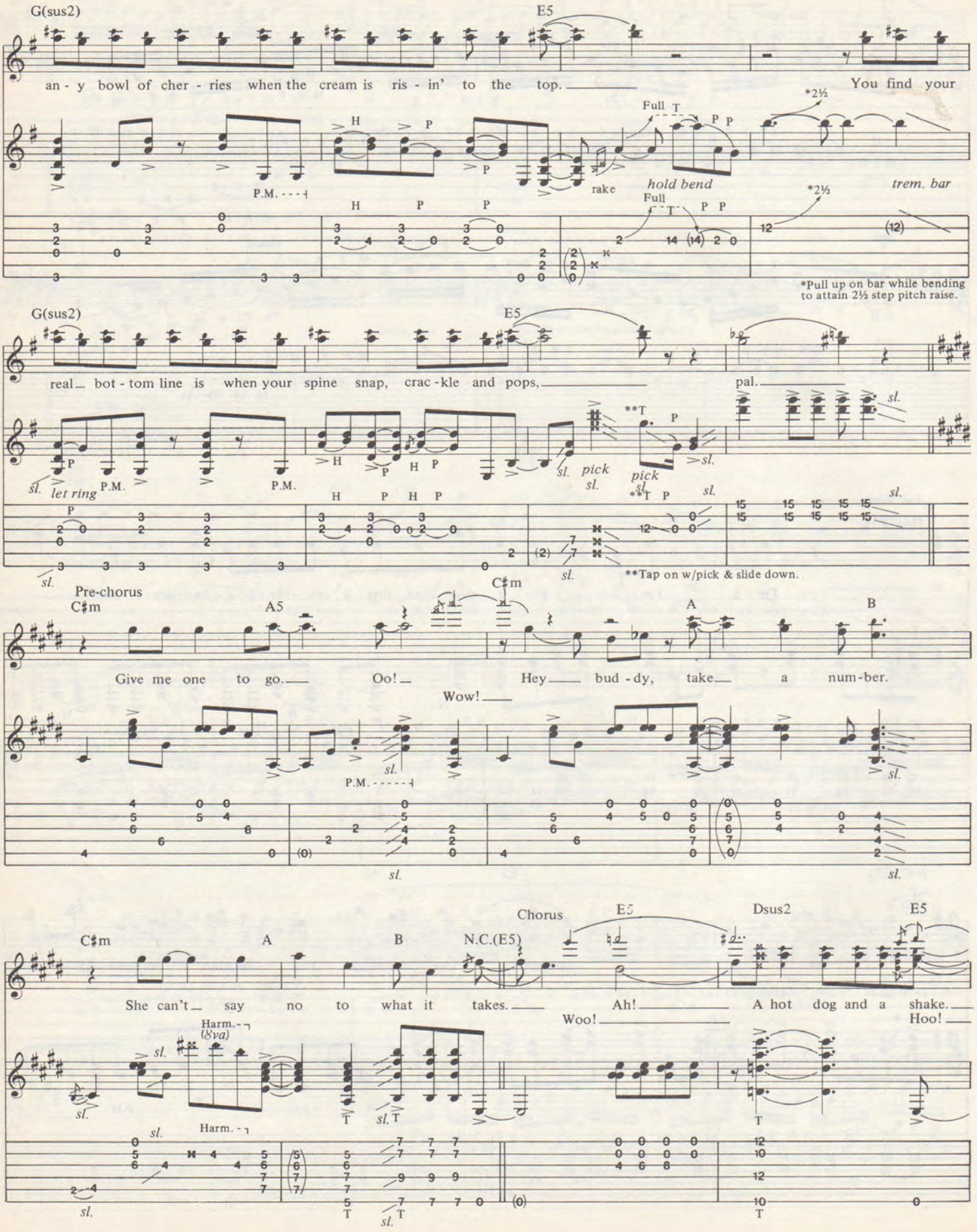
Rhy. Fig. 1 — ⑤4fr. C♯ — *8va* — Full

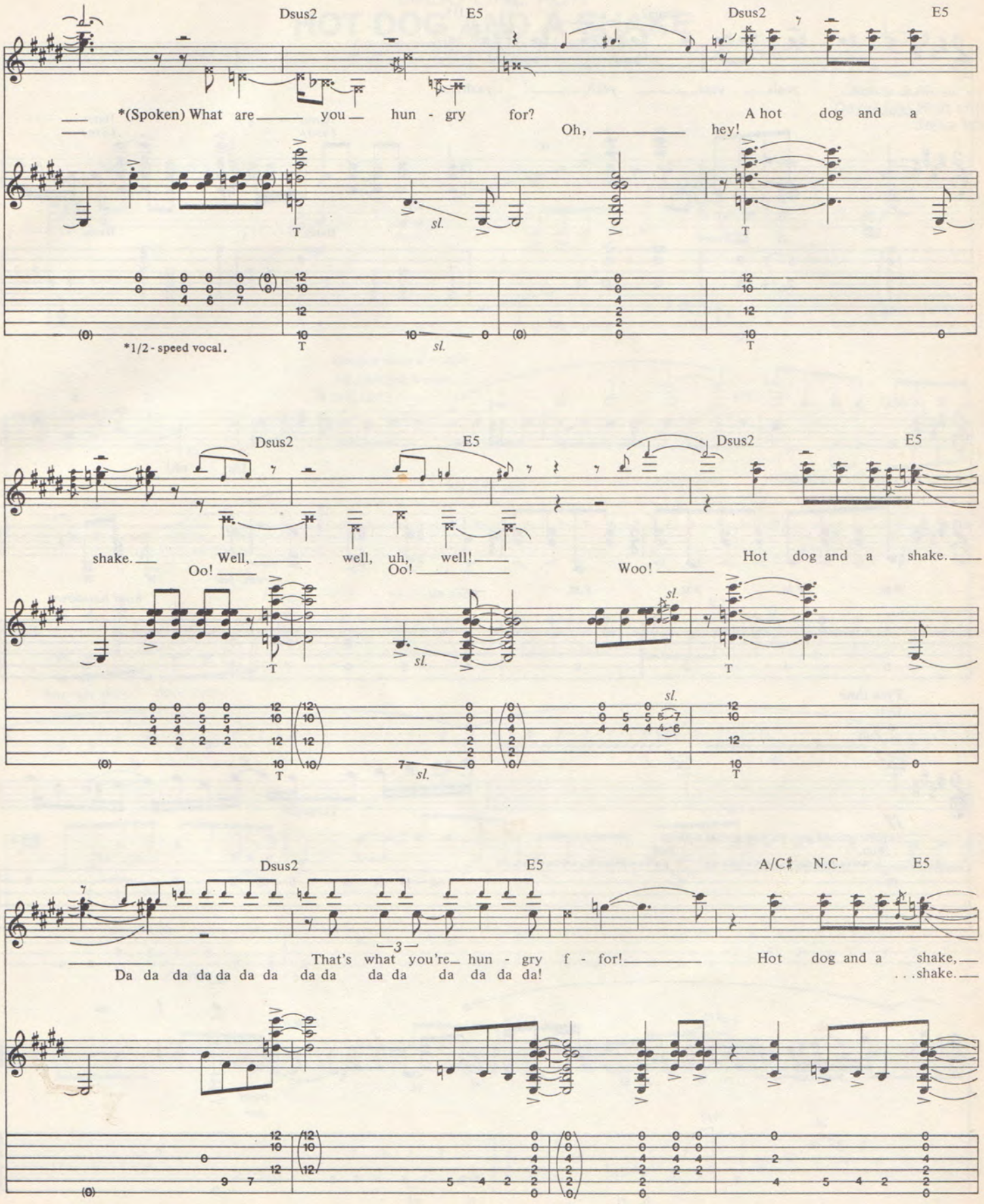
⑥5fr. A — *8va* — ⑥2fr. F♯ — *loco*

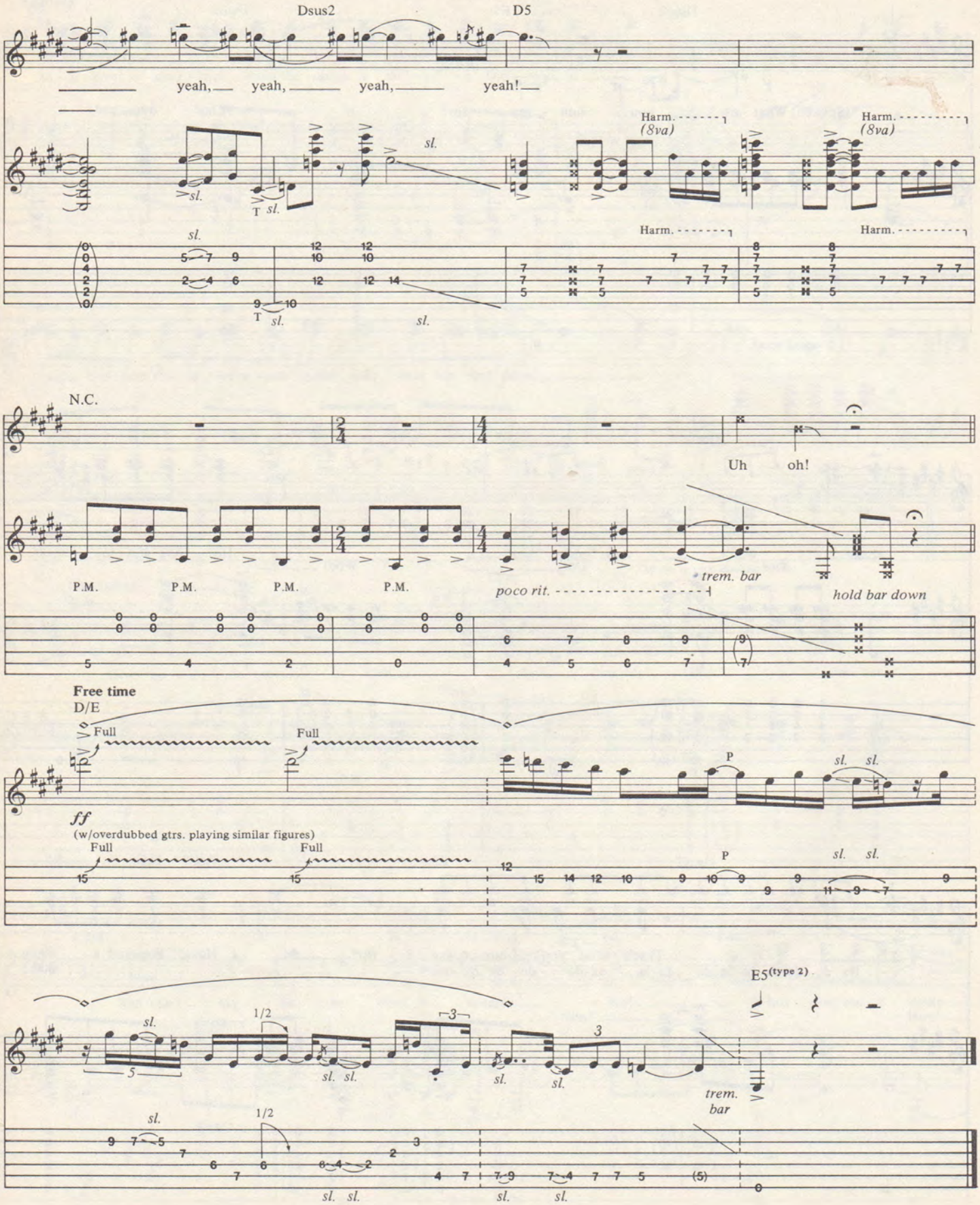
Fill 1 — N.C.(G♯)


⑥ 4fr.
G♯
(end Rhy. Fig. 1)
(steady gliss.)
trem. bar
w/Rhy. Fig. 1
⑤ 4fr.
C♯
⑥ 5fr.
A
8va
*Gtr. III
Full
Gtr. III (Gtr. II out)
Gtr. II
trem bar
(w/single repeat-long delay effect)
*Overdubbed gtr.
⑥ 2fr.
F♯
⑥ 4fr.
G♯
Gtr. I
A5
E5
F♯5
Gtr. II
(wah off)
D5
Gtr.II
Gtr.III


A5
B5
8va
loco
sl.
3rd Verse
N.C.(E5)
E5
I'm - a, I'm - a, I'm - a more than just a vic - tim of a hun - gry heart.
Woo!
Gtr. I
f
P.M.
N.C.(E5)
E5
Mmm, kiss me quick, I'm dou - ble - parked. Just like


G(sus2)
E5
an - y bowl of cher - ries when the cream is ris - in' to the top.
You find your
P.M.
rake
Full
hold bend
*2½
trem. bar
*Pull up on bar while bending to attain 2½ step pitch raise.
G(sus2)
E5
real bot - tom line is when your spine snap, crac - kle and pops,
pal.
let ring
P.M.
pick
sl.
**Tap on w/pick & slide down.
Pre-chorus
C♯m
A5
C♯m
A
B
Give me one to go.
Oo!
Hey bud - dy, take a num-ber.
Wow!
C♯m
A
B
N.C.(E5)
Chorus
E5
Dsus2
E5
She can't say no to what it takes.
Ah!
A hot dog and a shake.
Woo!
Hoo!
Harm.
(8va)


Dsus2
E5
Dsus2
E5
*(Spoken) What are you hun - gry for?
Oh, hey!
A hot dog and a
*1/2 - speed vocal.
Dsus2
E5
Dsus2
E5
shake.
Well, well, uh, well!
Oo!
Oo!
Woo!
Hot dog and a shake.
Dsus2
E5
A/C♯
N.C.
E5
That's what you're hun - gry f - for!
Hot dog and a shake,
Da da da da da da da da da da da da da da da da!
. . . shake.


Dsus2
D5
yeah, yeah, yeah, yeah!
Harm. (8va)
sl.
T
N.C.
Uh oh!
P.M.
poco rit.
trem. bar
hold bar down
Free time
D/E
Full
ff
(w/overdubbed gtrs. playing similar figures)
P
1/2
E5(type 2)

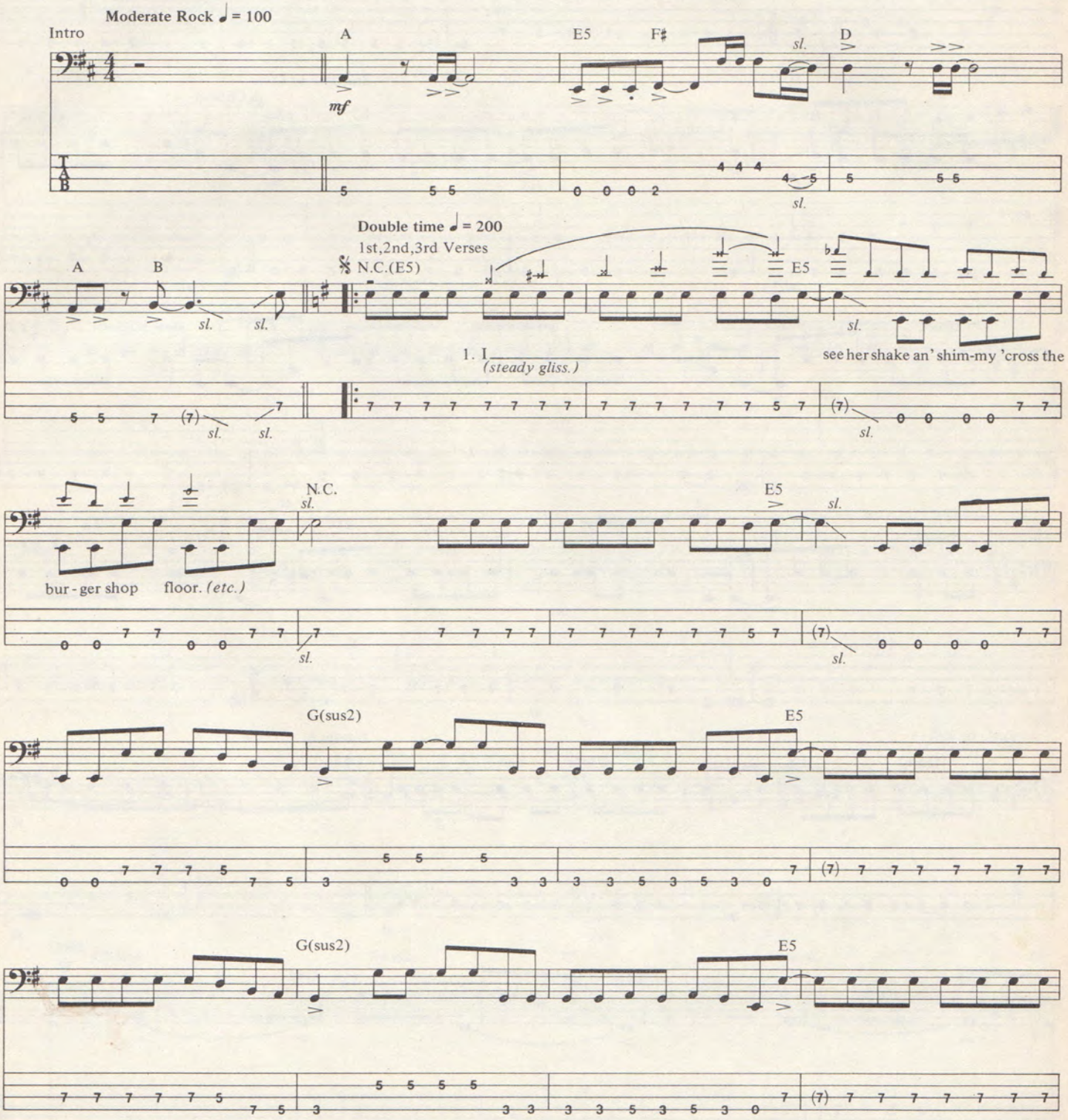
BASS LINE FOR

HOT DOG AND A SHAKE

As Recorded by David Lee Roth

(From the album SKYSCRAPER/Warner Bros. Records)

Words & Music by
David Lee Roth and
Steve Vai



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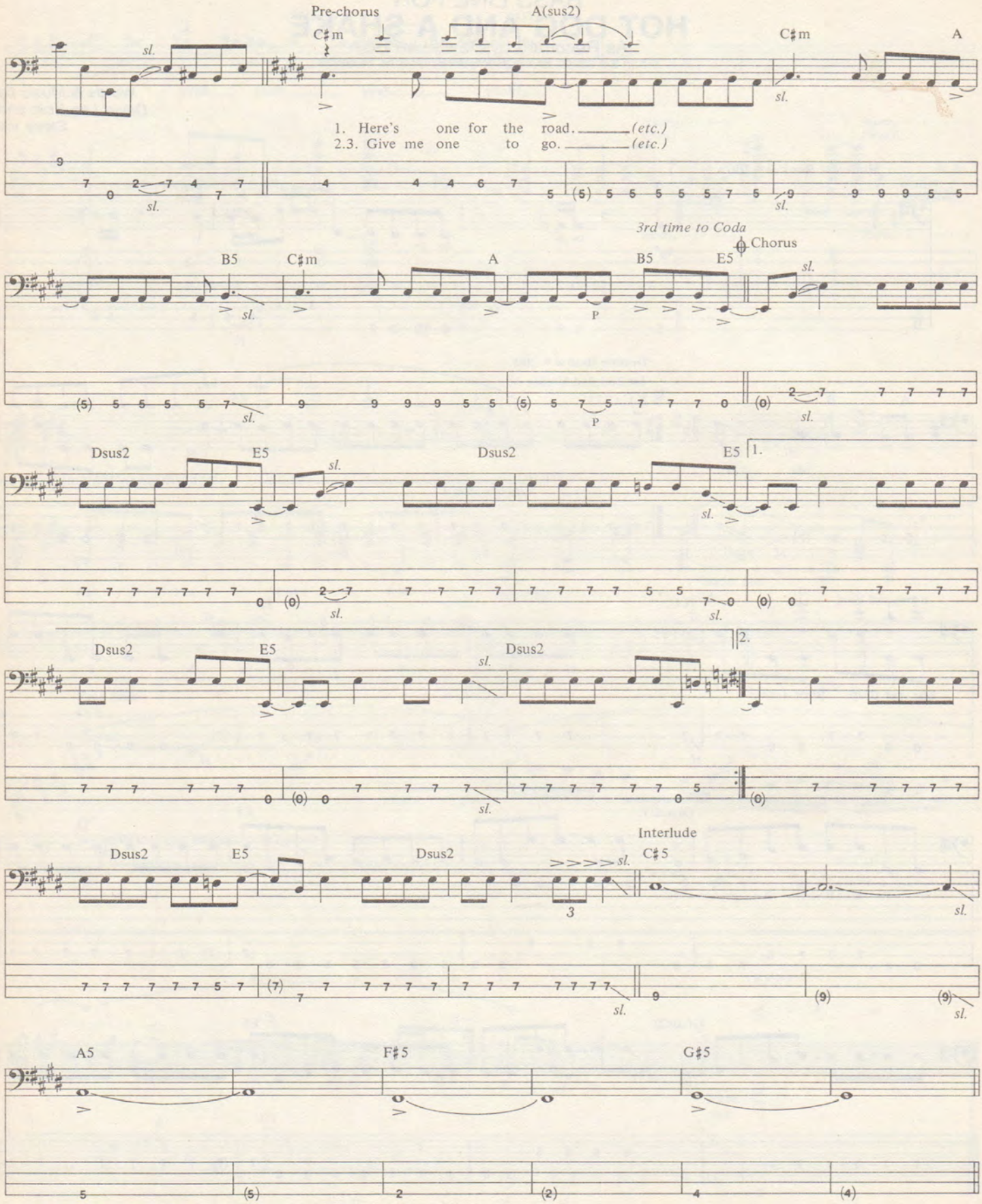
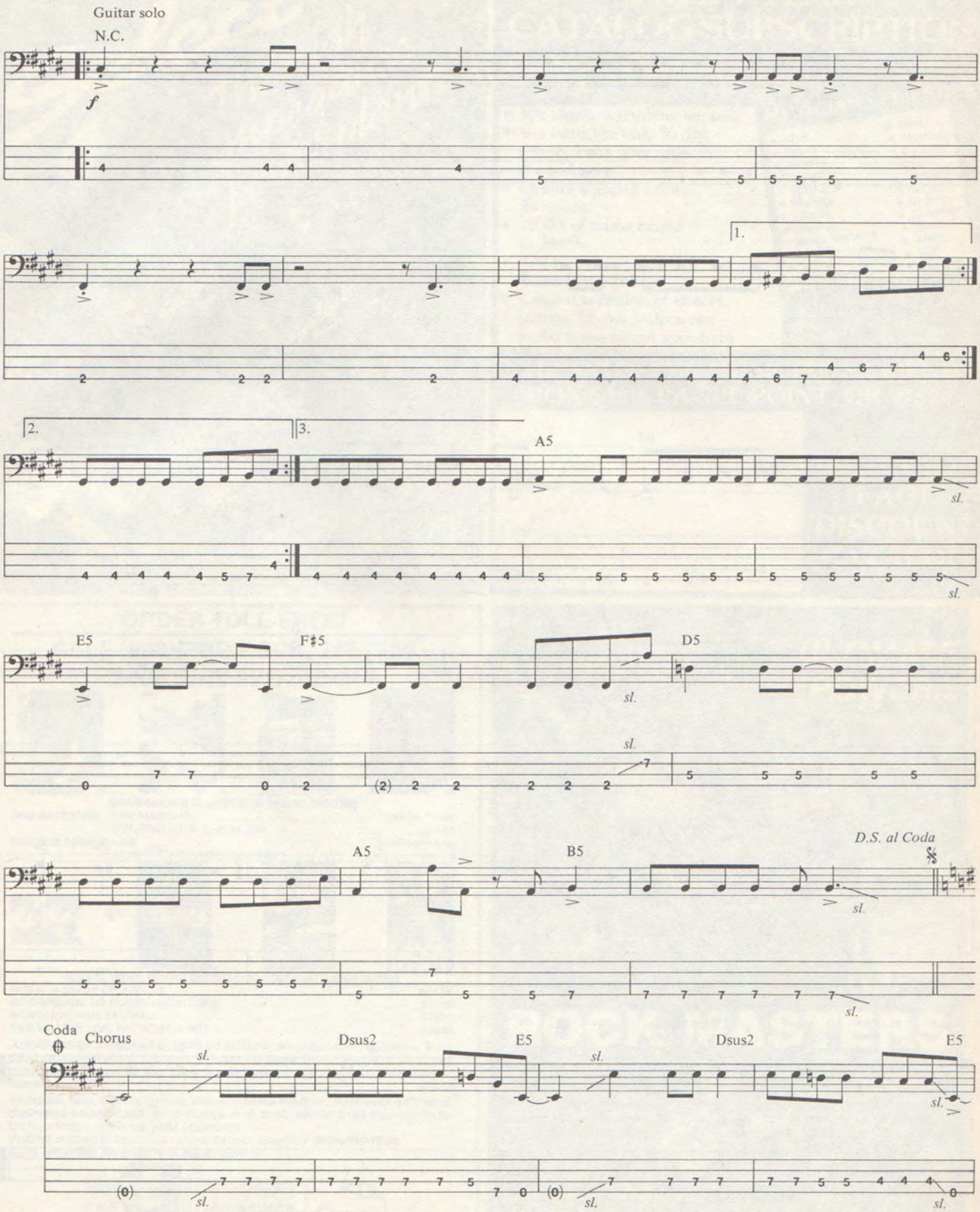
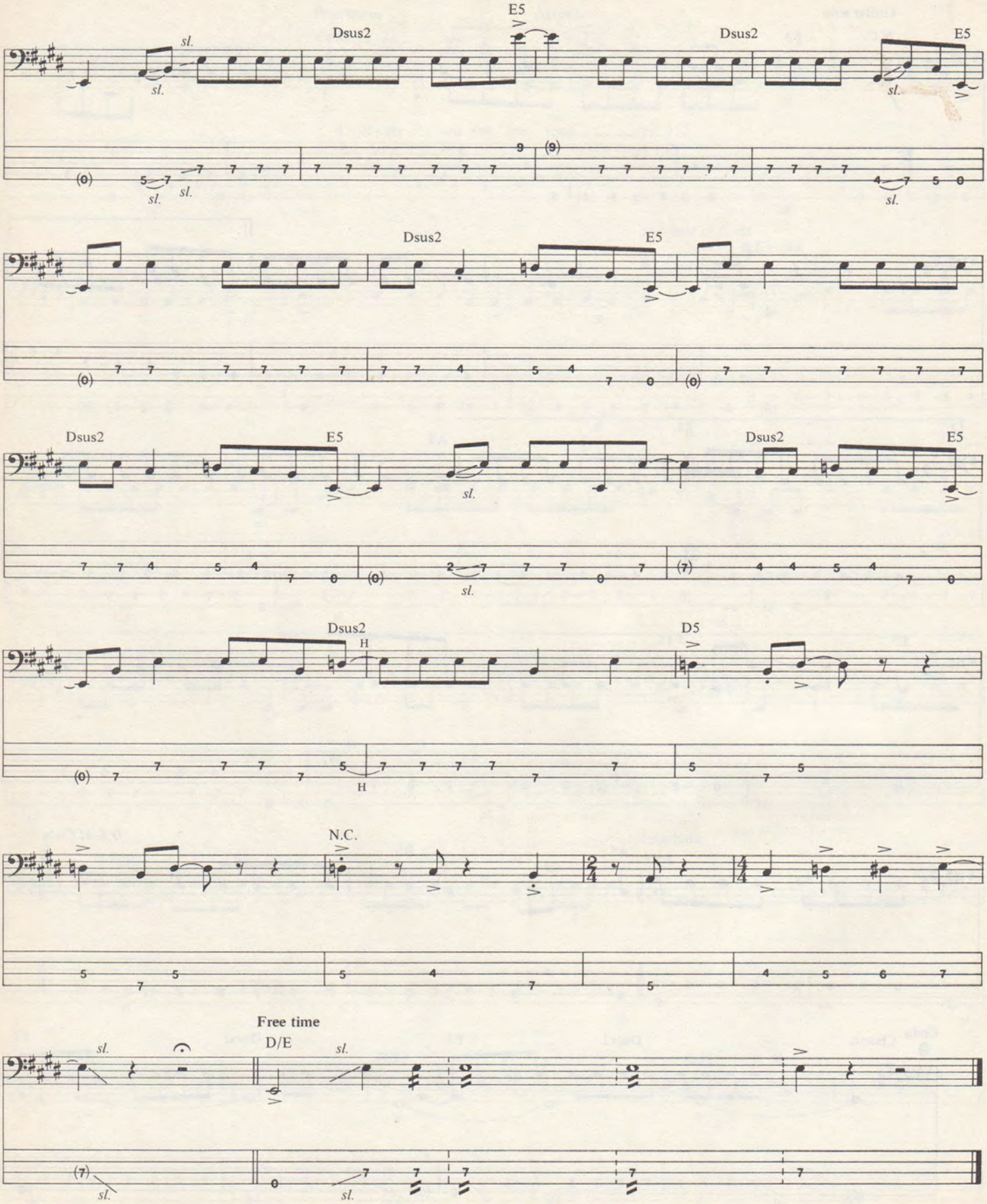

Pre-chorus
C♯m
A(sus2)
C♯m
A
1. Here's one for the road. (etc.)
2.3. Give me one to go. (etc.)
3rd time to Coda
Chorus
B5
C♯m
A
B5
E5
Dsus2
E5
Dsus2
E5
1.
Dsus2
E5
Dsus2
2.
Interlude
Dsus2
E5
Dsus2
C♯5
A5
F♯5
G♯5


Guitar solo
N.C.
f
1.
2.
3.
A5
sl.
E5
F♯5
D5
A5
B5
D.S. al Coda
Coda
Chorus
Dsus2
E5
Dsus2
E5


Dsus2
E5
Dsus2
E5
sl.
Dsus2
E5
Dsus2
E5
Dsus2
E5
Dsus2
H
D5
N.C.
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D/E

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GUITAR QUESTIONS

by Barry Lipman

Send Your Guitar Questions To:
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QUESTION: How can I get my Floyd Rose tremolo to pull back without raising the action?—Scott Ginn/Waterbury, CT

ANSWER: It sounds like your Floyd is set down onto or next to the face of your guitar when adjusted for your preferred action. You will either have to reset the neck for a more backward angle or you will have to backrout to allow room for the bridge to be pulled back. If your guitar has a bolt-on neck, shim the neck back a little. When you tune back up, your strings should bottom out on the frets. After raising the bridge to get your action back, you will have more room to pull back on the T-bar. If your guitar does not have a bolt-on neck, you will probably have to rout out a space behind and under the bridge. This is best left to a professional unless you are a very ambitious do-it-yourselfer.

QUESTION: How can I move the high "E" string of my guitar farther from the edge of the fretboard?—Michael Solomon/Frackville, PA

ANSWER: There are several common problems that leave the high "E" string too close to the edge of the fretboard. The most common for bolt-on neck guitars is neck-joint misalignment. Often loosening the neck-bolts and pulling the neck sideways and then retightening the neck-bolts is sufficient to cure the problem. Sometimes the neck joint needs to be made wider in order to allow the neck to line up properly. Other times the joint is too large already and requires shimming to trap the neck at the correct angle. Another common source of string misalignment is a poorly cut nut. This can be replaced if cosmetic perfection is required. Otherwise, it is a relatively easy matter to slip the nut sideways a bit and trim the excess off the bass side. The gap left on the treble side won't affect anything other than looks. You can't slip the nut if the low "E" string is already too close to its edge of the board. In this case you will have to replace the nut with one that is properly slotted for your guitar. Don't try to get away with cutting a new slot for the high "E" and leaving the others where they are. That would upset the string spacing.

Another source of misalignment is bridge location. Sometimes this requires relocating the entire bridge while other times you can get away with reslotting the bridge saddles.

QUESTION: How can I improve my guitar's sustain?—Corey Contreras/Renton, WA.

ANSWER: Adding mass to the head, neck or body will improve any guitar's sustain. The more massive a guitar's peghead, the less energy is absorbed from the vibrating strings. The less energy is absorbed, the longer time they will vibrate. Groove Tubes manufactures Fat Heads, brass sheets cut to the shape of your guitar's peghead. These dramatically improve any guitar's sustain. Even replacing your tuners with more massive ones will increase sustain.

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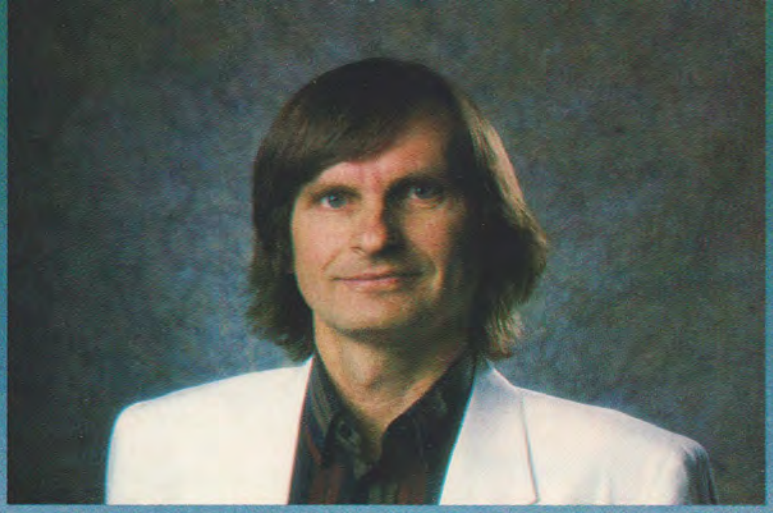

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STEVE VAI

BY WOLF MARSHALL

Unique, philosophical and dedicated, Steve Vai is the complete musician. Expressing himself through his skills in creating, performing, arranging, producing and transcribing, Vai continually seeks the outer limits of his abilities, mastering every aspect of his artform. Vai brings to his music more than demon speed, flashy tricks or blazing technique. He is capable of all those things, to be sure, but what separates him from most other guitar heroes, what probably keeps the Vai clones from cropping up en masse, is Steve's mastery and understanding of myriad musical components, a deep-rooted knowledge of music theory, compositional craftsmanship and a relentless desire to keep stretching himself. How can you copy a man with an ever-changing M.O.?

Steve began his musical career at age 14, under the tutelage of guitarist/educator, fellow GUITAR Hall of Famer, Joe Satriani, who taught him the importance of individuality, ear training, and figuring things out on his own. Awed by the insights of Satriani and inspired by the spirit of Jimi Hendrix, Steve left New York to further his studies at Boston's Berklee School of Music. With trumpeters Mike Metheny and Wes Hansel, Vai studied theory and orchestration, spent a summer learning to sight read and, fueled by a fellow classmate's transcription of a Larry Carlton solo, Steve began transcribing, committing to paper the intricate music of Allan Holdsworth, Carlos Santana and the infamous "The Black Page," by Frank Zappa. Along with a tape of his own guitar work, Vai sent that manuscript to Zappa and Frank was immediately impressed with the package. Steve was hired as Zappa's transcriber and eventually as guitarist for his band, playing the impossible guitar parts behind Franks lead.

Steve often refers to the ten hours a

day of transcribing and Zappa's perfectionistic studio standards as an invaluable training ground. But with only one major solo piece in the band's repertoire, "Stevie's Spanking," it was inevitable that such a talented young performer would move to a higher visibility position. That opportunity presented itself when Yngwie J. Malmsteen left Alcatrazz and Steve stepped in for the album *Disturbing the Peace*. Following that year with Alcatrazz were some impressive studio perfomances (L. Shankar's *Epidemics* and Public Image Ltd's *Album* with John Lydon) as well as a movie cameo, *(Crossroads*, with fellow guitarists, Ry Cooder and Arlan Roth, behind the scenes), added to his credits, before he became David Lee Roth's "wizard" post-Van Halen counterpart.

Steve Vai's musical adventures have been fairly well-documented. The appropriately titled "Attitude Song" (GUITAR, Nov. 87), from his experimental *Flex-able* recordings, is considered a milestone in modern instrumental rock. On top of grooves which bring to mind an amalgam of the heavy aggressiveness of Led Zeppelin mixed with the sophisticated fusion of Frank Zappa and Joe Satriani, Steve's guitar soars, delivering moments of intense feel, tongue-in-cheek humor, unabashed sonic effects, dizzying pyrotechnics (often harmonized by two or three guitars) and unexpected mood swings. Similarly, Vai's exposure with David Lee Roth catapulted him to a contemporary guitar hero status equal to a Van Halen, Rhoads or Malmsteen.

The landmark guitar exploits on "Shy Boy" (GUITAR, Apr. 87), "Tobacco Road" (GUITAR, Dec. 86), "Ladies Nite in Buffalo?" (GUITAR, Mar. 87), "Skyscraper" (GUITAR, Jun. 86) and "Damn Good" (GUITAR, Dec. 88) all bear testimony to his prowess, versatility, and well-honed musicianship. What remains largely obscure is Vai's work with Alcatrazz. Some of his finest hours, this was an opportunity to gain much greater public recognition than the *Flex-able* records, or even Zappa's band could offer. Proving to be equal to the task, Steve artistically reshaped the repertoire of the band with his own musical ideas. Gone was the dark, dungeonistic minor modality and brooding neoclassicism of the previous incarnation of Alcatrazz, to be replaced with spirited and ambitious offerings laced with unmistakable 20th century modernism in improvisation and composition. The following examples from Alcatrazz's *Disturbing the Peace* Lp present some of the guitar solo concepts explored by Vai during this period.

Example 1 from "Mercy" (guitar solo) demonstrates Steve's crafty integration of his unique double-handed tap-on style within characteristic modal patterns. The melodic contours and harmonic references (the background chord sound is F major 7#11) imply the F Lydian mode (F,G,A,B,C,D,E,F), a favorite mode of Vai's, though the fingering forms lie very comfortably in the relative D minor pentatonic positions at the 10th, 9th and 8th frets. The crossing hand-over-hand technique (beats 2 & 3 of bar 17) with fingered fretted diatonic scale shapes, creates a seamless cascade of notes, reminiscent of Allan Holdsworth's jazz-inflected fusion lines. Notice that 15 notes in a row are played entirely on the B string without any undue monotony, by virtue of this approach. See Ex. 1.

Example 2 from the "Wire and Wood" solo involves a rapidly trilled pedal tone type idea in B. The sequential melody heard under the tapped-on F# (pedal tone) suggests a B Mixolydian sound (B,C#,D#,E,F#,A,B). At the conclusion of the passage, Steve shifts gears melodically and texturally with a smooth descending pentatonic flurry (B major pentatonic: B,C#,D#,F#,G#) phrased very legato. See Ex. 2.

Example 3 is an excerpt from "Lighter Shade of Green," Steve's solo spot in Alcatrazz. Over a sustaining low E synth drone, Vai conveys a pastoral, impressionistic mood with a simple folk-like theme in E Ionian (E,F#, G#,A,B,C#,

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D#,E). Played entirely on the B string with his patented cross-hand technique, this first theme statement is distributed along the fretboard in distinct moves, with the right hand crossing behind and ahead of the left. An excellent and accessible illustration of the often confusing hand-over-hand style of bi-dextral performance. See Ex.3.

Example 4 from the "Desert Diamond" solo, is a veritable catalogue of contemporary rock guitar approaches. The sweep picking passages in bar 8 ascend up the fretboard, outlining extended chord sounds: F major 9 (13) on F and G 11 on G. Steve's notorious tremolo bar phrasing appears in bar 11 combined with a wide (major 3rd) bend. The rapid sextuplet scale fragments in bar 12 move upward in shifting six note melody units, climaxing in a piercing high bend. Notice also the bent artificial pinch harmonic in bar 10, following the two septuplet groups. This signature Vai excerpt distills some of the many familiar facets of Steve's improvisational style into a 5-bar format. See Ex.4.

It was apparent from his work with Alcatrazz that Steve would become a major guitar voice. Significant among Vai's contributions to the growing pool of guitar approaches of the 1980's are his expansion of bi-dextral techiques beyond Eddie Van Halen and Randy Rhoads, his exploitation of modes, striking melodic angularity and unusual rhythmic elements in both improvisation and composition, and pronounced modernism which presaged the arrival of Space/rock by half a decade. He is a colorful orchestrator with the instrument—frequently employing extremely radical and subtle tremolo bar phrasing, harmonics of every conceivable sort, and unpredictable guitar-generated sound effects into his solos, fills and rhythm parts. Finally, he tempers a well-developed physical prowess and irrepressible zaniness with an underlying order and logic born of a superior musical training and intelligence.

Neil Zlozower

On a personal note, all transciber/artists, myself included, owe a great deal to Steve Vai for stressing the importance of that artform. Those of us who have spent long, dark hours until dawn dissecting and translating intricate pieces of music know the discipline involved and the rewards it offers. The resulting intimacy with the instrument, the accumulation of vocabulary, the ability to visualize, and the developing of what Vai himself refers to as "big ears" are some of those rewards, and definitely part of what we, as listeners, hear in the works of this consummate musician: Steve Vai, a hard-working artist. . .before, during and after the act.

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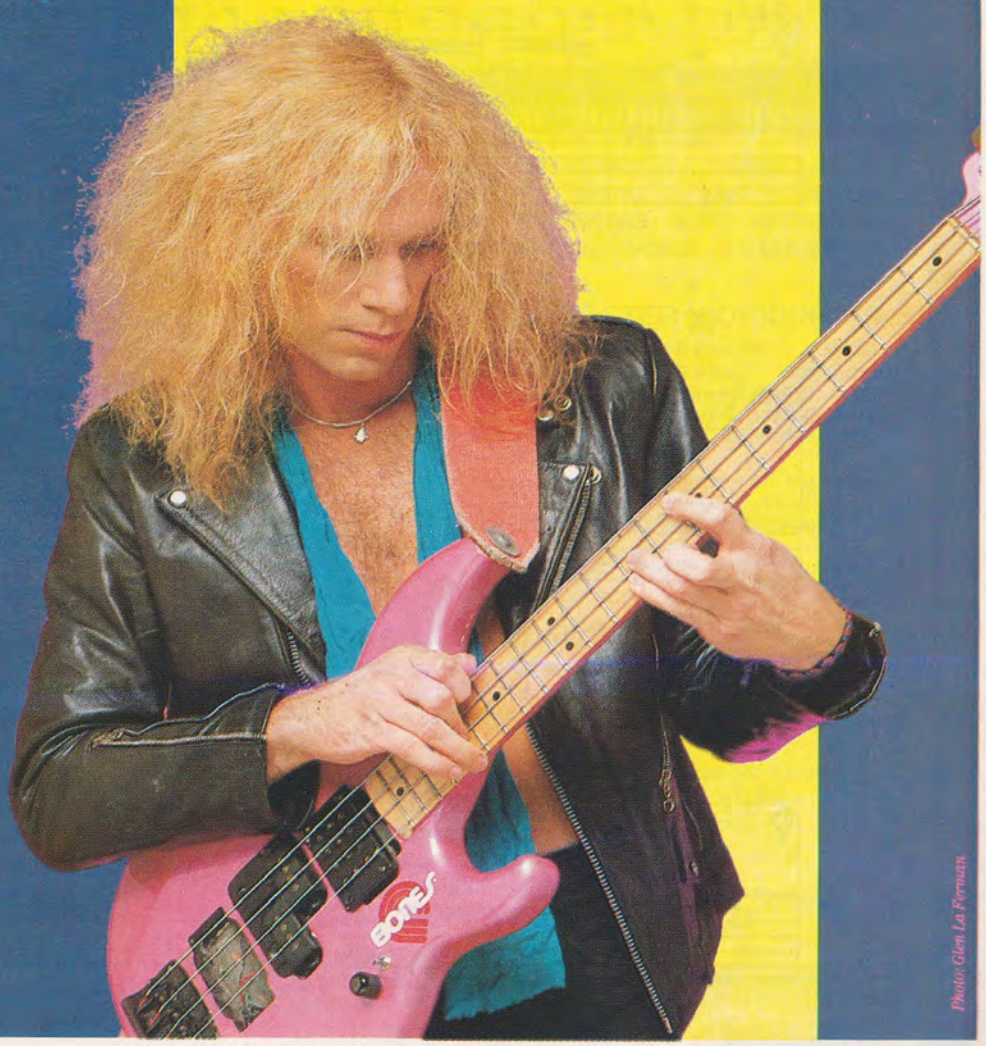


Photo: Glen La Ferman

Ex. 1-Mercy solo (bars 17-19)

Fmaj7(♯11)

*Pull off to A note fretted w/right hand and slide to B w/tap-on.

Em(9)

Ex. 2 - Wire And Wood solo (bars 9-12)

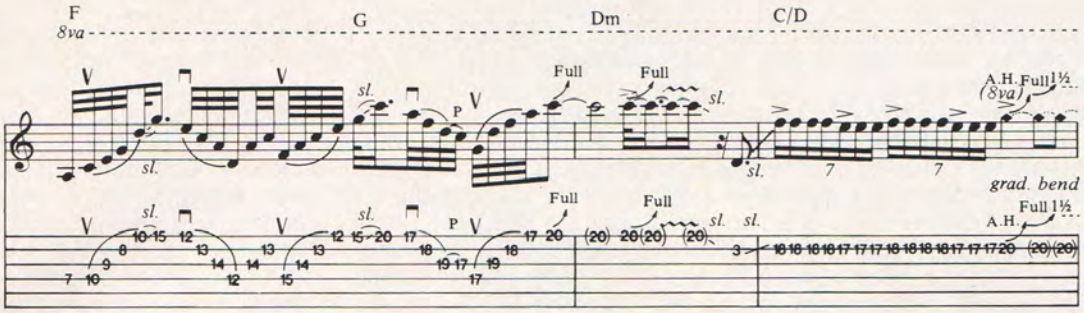
Ex. 3 - Lighter Shade Of Green (bars 1-5)

Free time

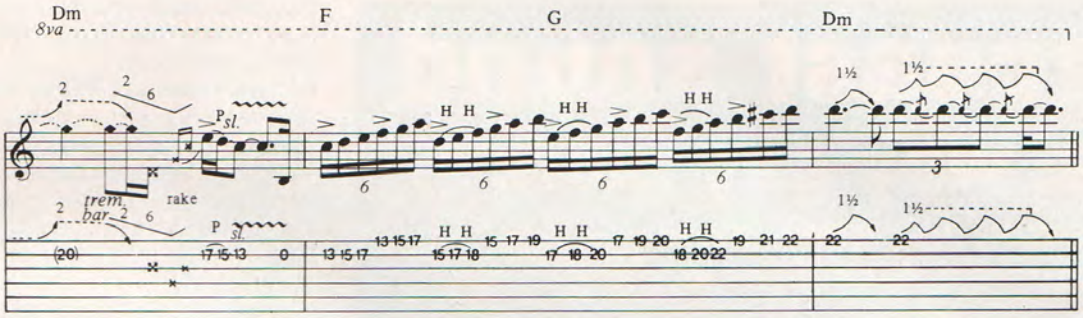
E (low synth drone)

*Pull off to pre-fretted F♯ (fretted w/right hand) and then cross left hand below right for pull-off to E.

Ex. 4 - Desert Diamond solo (bars 8-13)



(Sweep picking: V = downstroke; ⊓ = upstroke)



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SUSTAINING THE TRUTH

Continued from Page 96

had an angle for a sound. A funny story about that: at one point, when I was learning how to play, my room was covered with Hendrix posters. I'm sitting there playing, and for some reason I wanted to fix my guitar. I put it on the bed, turn around and get a screw driver, and all of a sudden I hear the beginning of "House Burning Down." I just freaked. I don't know what's happening. Am I losing my mind? Then my brain clicked in and said, you're picking up the radio. I put my guitar down on the bed at the exact moment WLIR was playing that song. I thought it was a sign. That opening solo was pretty impressive. It had a lot of things that impressed me. How he used the vibrato bar to bring notes down in the low register and then connect them with lines.

Let's get back to Beck

I loved Beck's low register stuff and his use of silence. Certainly the stuff he did on *Blow by Blow* and *Wired* was pretty remarkable. In an unusual twist of fate, it's what people tell me *Surfing* did by charting on Billboard. In the back of my mind with rest of these influences ranging from Beck to Bach, you get these influences like "Machine Gun" and say, that works; that's a viable music form. It could be like Franz Liszt trying out his tone poem. These guys push form to a limit. Beck did that with those records, challenging the form of the guitar instrumental. Certainly, when I go into the studio, I think, I can't just go in there and put down a chord progression and go with it. I've got to do something that is challenging and different. Looking at the sound of the guitar when we were doing *Not of This Earth*, I was playing all the solos through comb filters and getting weird tones, putting the Marshalls away. *Surfing* was just the opposite. It was a flat in-your-face kind of sound, using the Marshalls just to be different.

"Ice Nine" has a round, tubey tone.

It's ballsy. I studied that Hendrix wrist. I have so many Hendrix licks. I never saw him live, but I saw every film that's been made on him. That's one of the hardest things to teach students over the years: how to rock their wrist. Trying to put into words how to do it.

Did you have jazz influences?

Wes Montgomery was my only jazz influence on guitar. He was far above everybody else because of his sound. There's a part of me that is into jazz, but it comes out in a twisted way because I have a rebel attitude toward sound and sonic quality. I have a point to prove sonically. I learned a lot from singing Charlie Parker, Lester Young, Joe Farrell, Stanley Turrentine and John Coltrane solos. Wes Montgomery, from a guitar standpoint, had a great sound. After I got out of playing jazz a lot, I thought to myself, how sad that such a beautiful form of music has been done in by the recording industry for lack of technology. These great recordings were made by little microphones that didn't even approach the technology of your Sony here. They were horrible, and everything sounds dark and depressing. I asked one of my students if he liked listening to jazz and he said jazz depressed him. He said his father was a collector of jazz music and every time he hears jazz, it sounds like it's dark and musty and there's no windows. I thought, this is a modern child reacting to sonics. He's scared by how ugly it sounds. We know what a saxophone sounds like, and the ambitions of these players were very high and they certainly didn't want to sound like they had towels over their instruments. Yet on the recordings that survived, the band width is absurd. That affected me, because sounds are part of a whole thing for me. Just the way sound is for drummers in Africa. They go for the particular skins or the logs to make the right sound. Why shouldn't it be with any other kind of music? The Chinese developed music around sound and got rid of notes altogether. Sound is very important. Sonic quality, the ambient quality that goes into the timbre of an instrument, is very important for me to express myself.

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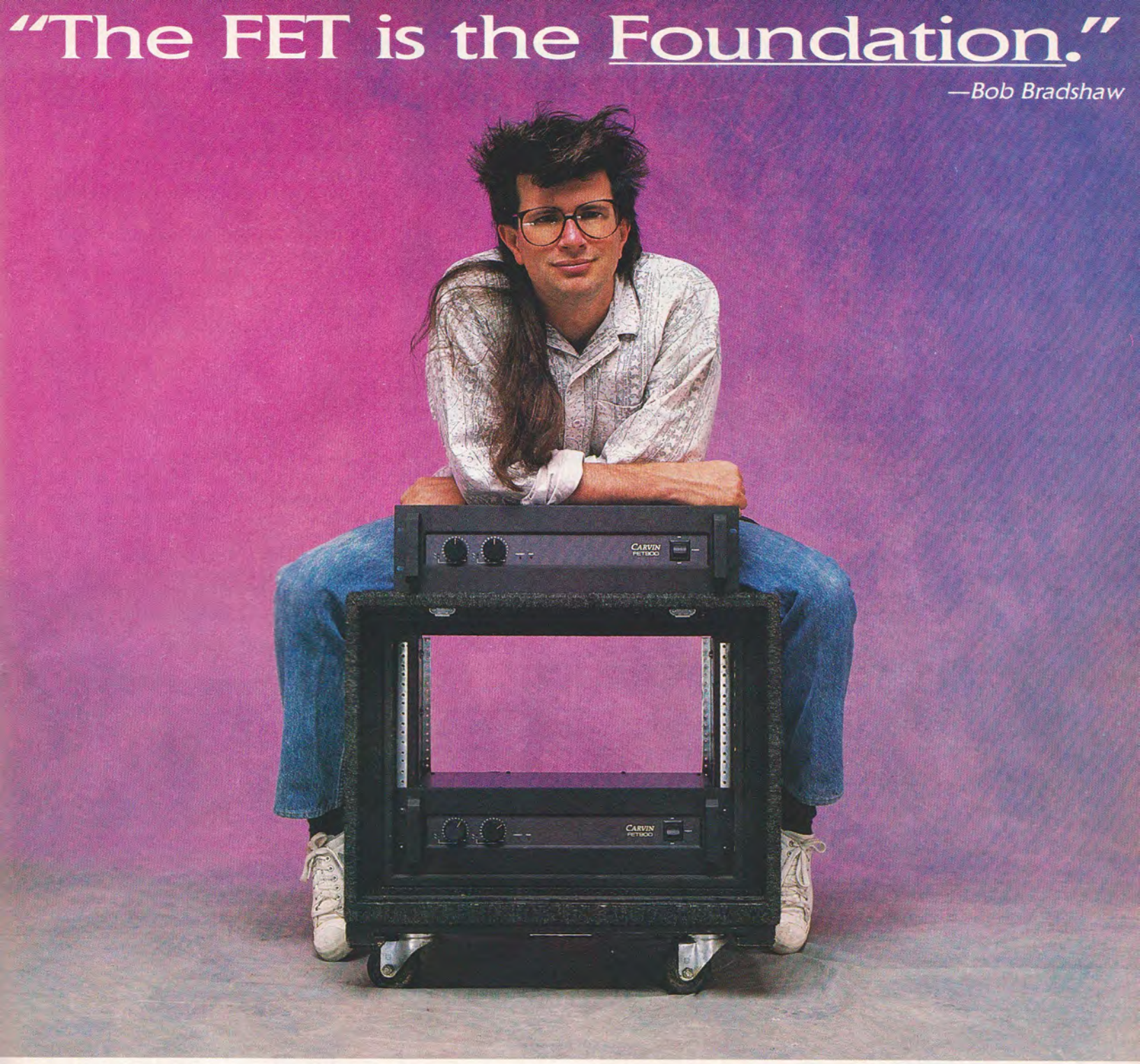

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EDDIE VAN HALEN

Continued from Page 76

good one and a bad one. I thought he lost his objectivity. At the same time, he and Dave were real tight. It was a bad situation for me. But that is actually when I got to know Don Landee, because I'd go, Don, what are you doing tonight? We'd hang out, and that is where the 5150 studio came from, and where it all started.

Outside of the first album, I have two favorites, *Fair Warning*, because it was a great guitar record, and *1984* as the beginning of something new for you.

I think so too. I had a lot of pissed off energy in me that I definitely got out on *Fair Warning*. When I listen back to some of it every now and then it does have kind of a dark underlying tone to it. I also agree that *1984* was the beginning of the new Van Halen.

You never developed your tray table guitar with the piano technique.

I don't know why I stopped doing the little tray table thing. Actually, I do know what bothered me about that. It was having that thing behind the guitar the whole time, live. It finally got to be a pain in the ass.

Have you ever tried the Stick?

I got one from Emmitt (Chapman) years ago. I tried to restring it so the strings were normal. He made a special nut for

Steve Mandel

me. I just couldn't get up for it.

***Diver Down* is pretty flat.**

Diver Down is my least favorite record, because it's half cover tunes. That's when I'd had it up to there and said no more covers.

What's the story behind "Cathedral?"

I was writing a song which had no name, but it ended up being the synthesizer riff for "Dancing in the Streets." That's another thing that ticked me off. I had my own song that I was working on, though I hadn't completed it yet, and Ted heard it and goes, we can use that for "Dancing in the Streets." I said no you don't! They said yes we do. I gave in and said, fine. I didn't know if they had sequencers then or what they were, or anything about keyboard equipment. I took a Roland Echo/Chorus and turned the echo all the way up with one repeat, so if you hit a note, it goes bump/bump. The output of the echo was as loud as the original signal. I said, I can do this on the guitar, too. That's where that came from. I used a volume knob and an echo setting. The knob gave me the swell and the echo the repeat.

What are the basics of your picking and tapping techniques?

Out of habit, I use my middle finger and my thumb to hold the pick, unless I'm playing with the bar, which I then hold with my middle finger. I tap with my first finger and hide the pick in my middle finger. A lot of people pick with the first finger, so it's easier for them to use the middle finger to tap. A lot of people also just tap freely. I don't. I always have to hold the neck. That way I get more stability. My pinky, my ring finger and my thumb I pretty much have on the body somewhere. My third finger holds the pick. I saw Jimi Hendrix in the *Rainbow Bridge* movie, and I remember saying, where did his pick go? I noticed he hid it in his middle finger.

Will you spell out your guitar voicings for basic chords.

G is spelled G, (muted A string) D, G, D on the B string and G. The C chord is the same as a G, except I change the root, and the D and B strings are muted. It's all root and 5th. I never hit the F# (third) on a D major, either, the high E string is muted. When I hit an A, I don't hit the whole chord. I usually just hit the root and the 5th. That came from when I used to play without the Floyd and it was usually the B and G string that would go out of tune. If I hit two notes at least I'd hit the root. Unless I'm doing things where I need those notes, say "Sucker," "Everybody Wants Some," or "Panama," I won't play them. I use the 5ths, except in the intro where I need the other notes. For an E chord, I hit the E and A strings.

When you play a minor chord you have to deal with a third?

I use it if I have to. At the end of "Simple Rhyme," there is no major third. It's one and five or minor. Certain intervals don't jibe if you play them loud. It sounds better to play root and 5th. If you needed to hear a Bm, I'd play it by the nut or I'd go to the 7th fret chord.

How much of your material do you actually know? Can you pull out something you haven't played in three years?

I never thought about that. I'd have to relearn a lot of my stuff. Before the Monsters tour we rehearsed and I had to buy a tape of *5150* and listen to what I did, because I didn't remember.

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Songs correspond to the Oct., Nov. & Dec. '87 issues.

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GUITAR IN THE COMPUTER AGE

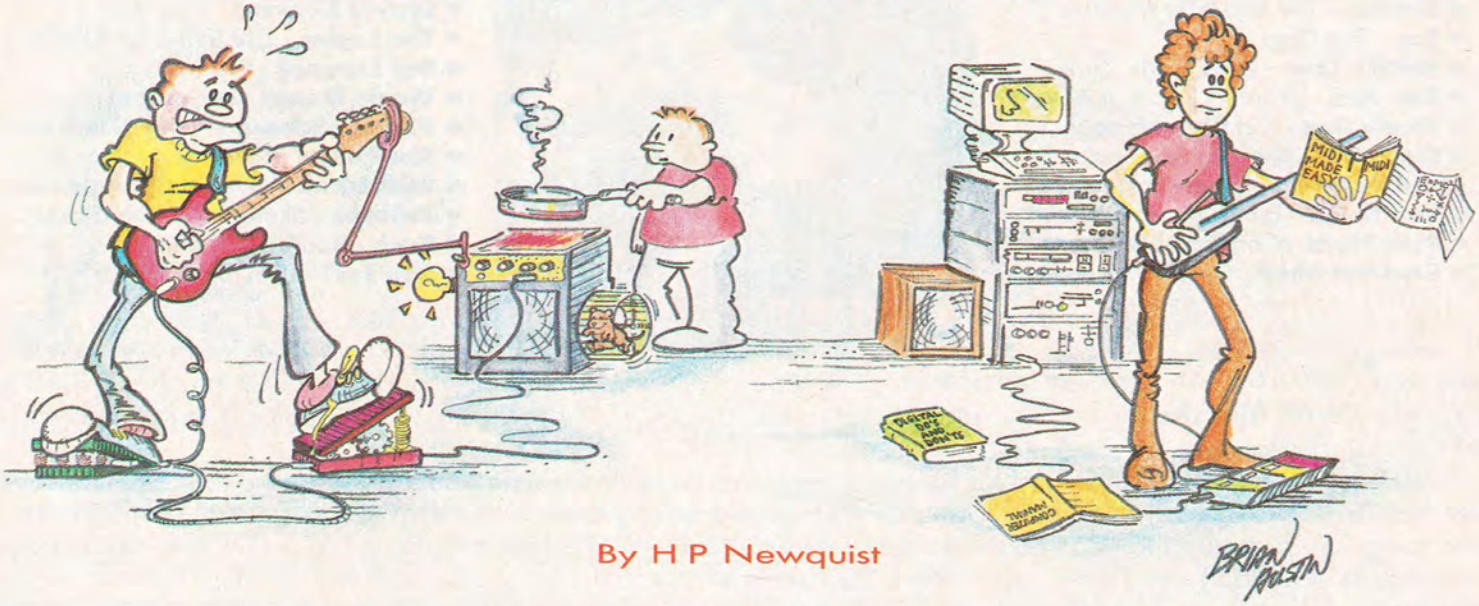

Illustration by Brian Austin

By H P Newquist

Guitar synths. Signal processors. Millisecond digital delay. Harmonizers. Exciters. It seems like every time you turn around, there is something new and unusual being talked about in guitar circles. In this magazine, Joe Satriani has talked about the aural exciters used on his albums and Vivian Campbell has discussed his stage setup of digital guitar processing effects mounted in racks five feet high. So what's the deal? What are these things? Whatever happened to the days when you had a guitar, an amp, maybe a fuzz box, and you played away? Where will all this technostuff end? Well, here's the news. It's never going to end. In fact, it's only just beginning. Welcome to the computer age.

Playing a guitar still requires practicing till your fingers can play hopscotch over the frets and your callouses are hard enough to pound nails. But in this day and age, getting the right sound is every bit as important to your guitar playing as fretboard pyrotechnics are. While the Yardbirds and the Who may have gotten away with simply plugging their instruments directly into Marshalls and Hi-Watts, with nothing in between, today's setup requires a lot more work to get that perfect sound.

In the 60s, just as rock was coming into its own, there was no finger-tapping, no dive-bombing whammy bars, no frenetic fret burning, and very little deviation from the basic blues scale. There was also very limited technology that went into producing guitar sounds. Twenty years later, things have obviously changed. And as far as equipment goes, it boils down to one simple thing: digital equipment versus analog equipment. If these words instill fear in your very fingers, they shouldn't. Your calculators and wristwatches use digital technology, just as modern effects and amps do. Without getting into physics or anything more complex than a wristwatch, let me explain what we're dealing with here.

Up until about eight years ago, everything you encountered was probably of an analog nature. So what is analog? Watches with a sweep second hand are analog devices. So are the moving needles on your mixing board's VU meters. The gauges on a car dashboard are analog, because they move when they show you how many RPMs are grinding out, or how many miles per hour you're going. An analog device involves some kind of physical movement, (like a watch hand, needles on a dial, the rotating of an organ speaker, etc.). Let's look at standard guitar equipment, which used to be exclusively analog. Even the movement of guitar strings is analog, because there is a movement which determines the pitch, loudness, and sustain of the string.

One of the most obvious analog effects from the 60s through the 70s was the Maestro Echoplex. This effect was made popular by Jimmy Page on the first couple of Zeppelin albums, and can be heard on the solos to "Dazed and Confused" and "Whole Lotta Love." There probably isn't a noisier effect in

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existence than this echo box. You hit the footswitch and in addition to your lead lines echoing into infinity, you also got a healthy dose of white noise. Sounds just like a test pattern after the TV station shuts down for the night. Not pleasant, but unavoidable at the time. Why? You had a moving tape passing across three tape heads. The tape, which worked like an 8-track, passed over the heads, and depending on where you slid the heads, you could set the timing of your echo. But since it's analog, it's not precise, and therefore, the sound contains signal information like noise from other effects and natural hiss from guitar cables above and below what your pickup is sending. Multiply that by your number of echoes and after about 13, you get a sound resembling sludge. The physical movement of analog is here in both the tape and the recording heads.

Reverb was another favorite analog device. Old reverb units in amps used to consist of a long spring housed somewhere inside the amp. When the guitar signal went through the amp, it was delayed by running it along a spring. This delay produced primitive reverb, but it was very touchy. If you had the misfortune to bump into your amp with the reverb on, the spring would move violently, giving the impression—and sound—of a minor nuclear explosion. But reverb helped to simulate both small garages or huge concert halls, and just about everybody used it at some time or another.

Next, the infamous wah-wah. The favorite of such guitarists as Jimi Hendrix, Eric Clapton, Tony Iommi, and Jimmy Page was the Cry Baby wah, which can be heard on Cream's "Tales of Brave Ulysses" and Hendrix's "Voodoo Child." In this and other early wah-wahs, when the guitar signal passes through the device, the amount of wah is determined by how much the pedal turns an internal knob (called a potentiometer, the same thing that controls the volume and tone on your guitar body). The further forward it goes, the more shrill the wah; the further backward, the more low-pitched and growling the wah. Rocking the pedal back and forth heel-toe, heel-toe, rotates the knob back and forth to produce the crying effect. Again, physical movement creates the effect.

Finally, there is the tube amp, or actually any tube-driven device. You know when you're using a tube amp because they take a while to "warm up" before you can use them. With newer digital amps, you flip the switch and the sucker is ready to roar. Old amps like the Fender Twin Reverb (a major piece of equipment throughout the 1960s) use vacuum tubes to produce their sound. As electricity passes through the tubes, power is created within the amp to turn the guitar signal into an audio signal. But in the process, the tubes get hot. If you've ever stood in back of a stack of tube amps after a two-hour show, you can feel enough heat to fry bacon. That's what made tube amps so popular, though. When they got hot, they crunge. When powered to the hilt, these amps would produce distortion even before the first distortion pedals were dreamed of. Listen to Clapton on "Sunshine of Your Love" or "White Room." You can hear how nicely a Gibson SG played through a stack of tube Marshalls can create a solid wall of distorted sound. Or listen to Pete Townshend's "My Generation" or Jeff Beck on the Yardbirds' "Shapes of Things." The amps generate good fuzz without the use of an overdrive or heavy metal pedal. Looking at analog technology in tube amps, the heating of the vacuum tubes is very much a physical process, just like boiling water.

Clapton's bridge on "Badge" was played through a Leslie speaker, which actually contained a huge rotating speaker to get that swirling, swooshing sound. Now you can buy a flanger or digital phase shifter that will simulate the same effect.

Now there are digital versions of these devices. They don't have any moving parts except for buttons or adjustment knobs. Some of them even have little displays which tell you exactly which setting you're on. This is because all of our modern equipment just computerizes the process that went into creating the analog sounds on older albums. And the process of computerizing it makes it faster, cleaner, and more efficient. So what is digital, then? Lets go back to the watch example. Take a digital watch, the kind that show numbers instead of having little hands and big hands. A digital watch doesn't move—it gives you the exact time at any moment that you look at it. When you look at a digital watch, you can say, "Its 1:03 and 46 seconds." With an analog watch, you usually get about as close as "It's a little after 1:00," or "It's almost five after." But that sweep second hand on the watch covers points of time in between seconds, which a digital watch can't do. As the hand goes from two seconds to three seconds to four seconds, it physically crosses over the fractions of seconds in between each one. A digital watch just jumps from one to the next. One moment it's two seconds to go, the next moment the readout says three seconds to go, and so on. You see, digital is never a little bit this much or a little bit that way or even in-between; it is always dead on. With analog, there is some leeway as to what constitutes exactness. When you look at it this way, digital is a representation of specific analog increments.

Digital technology became useful with the invention of the microprocessor, the little fingernail-sized gadget that runs calculators, VCRs, microwaves, compact disc players, and just about every other appliance you can think of. With these little chips, devices that were once analog can be computerized. You want maximum overdrive from your guitar setup? Instead of waiting for your amp to heat up and reach the meltdown point, a digital distortion device simulates what would happen to your sound with all of those tubes and heat, computerizes it, and then changes your guitar signal so that it sounds that way. Simple enough.

Now all sound from your guitar—called sound processing—can be made more precise through digital effects. For instance, Clapton's bridge on "Badge" was played through a Leslie speaker, which actually contained a huge rotating speaker to get that swirling, swooshing sound. Now you can buy a flanger or digital phase shifter that will simulate the same effect. Since these devices are really little computers, they also work faster than old analog equipment. That's why chorus devices are so popular now, because you can get the effect of doubling the guitar immediately, without a big time lag. And in the old days, if you wanted phasing or flanging on a recording, you actually had to pinch the heads of the tape deck together. Now it's a little floor box from Digitech or Boss with a foot-activated switch, or part of a rack-mount piece of equipment, like the Roland GP-8 or t.c. 2290, which also has dozens of other effects contained in one unit. And since digital is so precise, it has a tendency to sound a little cold, or sterile, while those old analog pieces have a warm or naturally fuzzy sound. Now a lot of manufacturers even offer digital effects that recreate the sound of distorted tube amps, to dirty up that too clean sound.

To show you what kind of killer sound digital technology can give you, check out "The Crush of Love," from Joe Satriani's *Dreaming 11* Ep. For that cut, Joe used such effects as a Lexicon 480 digital reverb and an Eventide Ultra Harmonizer, to create the thick spacey atmosphere of the song. Of course, he also threw in a generous helping of Cry Baby wah for the primary riff. Which just goes to show that the more thing change, the more they stay the same.

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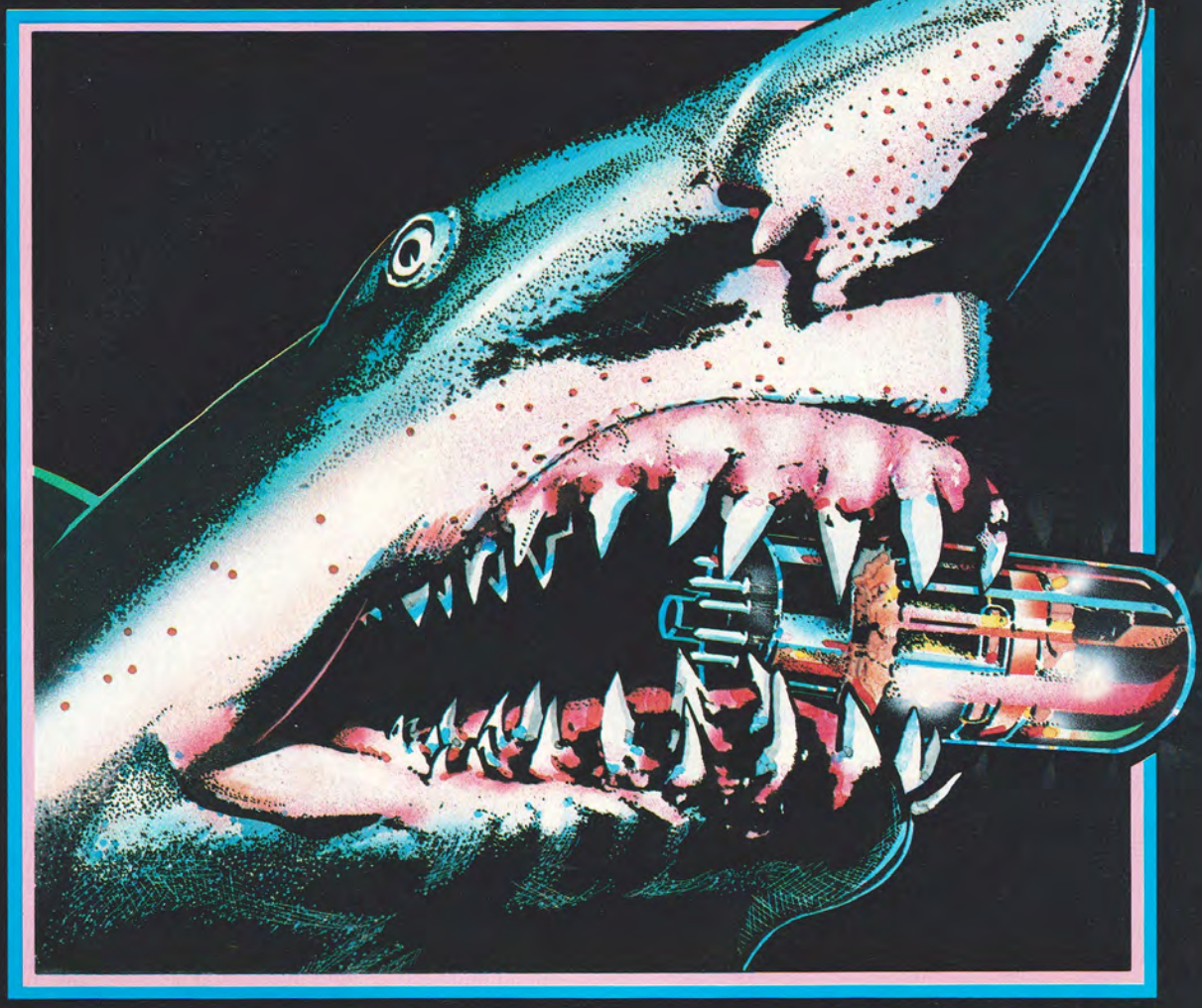

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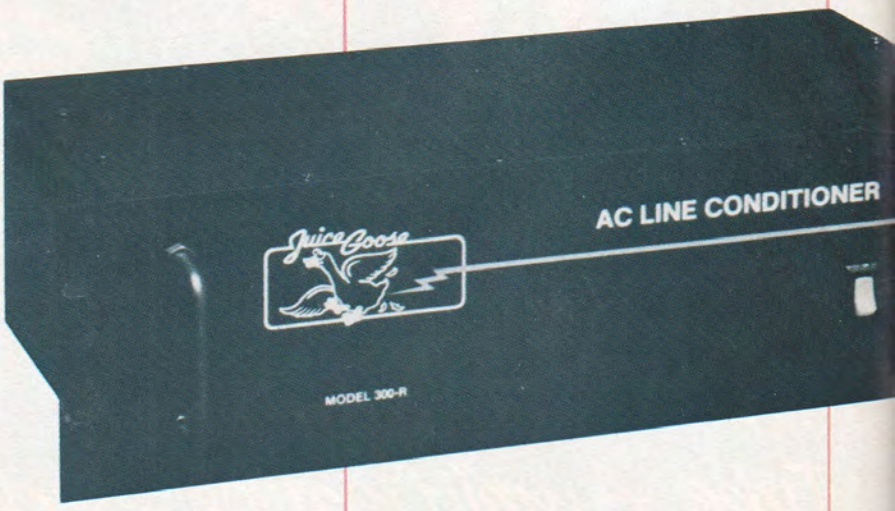

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THE VINYL SCORE

DELICATE SOUND OF THUNDER
Pink Floyd ■ Columbia

PERFORMANCE: Comfortably numbing; HOT SPOTS: David Gilmour; BOTTOM LINE: Makes your room a tour stop.

Delicate Sound of Thunder, the two-record live set from last year's Pink Floyd tour, embodies eveything you've ever associated with these art rock big guns. *Thunder* is long, atmospheric, dramatic, passionate, removed, indulgent and, ultimately, a fitting summation of the new Pink Floyd. The first record faithfully covers Floyd's last album, the rich and gloomy *A Momentary Lapse of Reason*. Guitarist David Gilmour is the album's star, his lumbering song balloons floating forward on waves of sound that he rides with singing blues- rock leads. The gargantuan tunes, stretched to their attention-keeping limits and meticulously recorded, extend the hypnotic spaciness that established the band. Those earlier musical mindgames, made before Roger Waters' departure, are reinvented on *Thunder*'s second disc, a long-playing medley of memories. The flashbacks start with a ritualistic replay of "One of These Days," pass through a mean-spirited "Money," with stops for solos, and wittily dance into a discoized "Another Brick in the Wall, Part II," with its superb Gilmour solo that is the topper in a stream of notable guitar work. While Floydians who aren't Gilmour freaks will find little that's new, *Delicate Sound of Thunder* truly captures the high-tech, high-art Pink Floyd tour machine.

BEAST FROM THE EAST
Dokken ■ Elektra

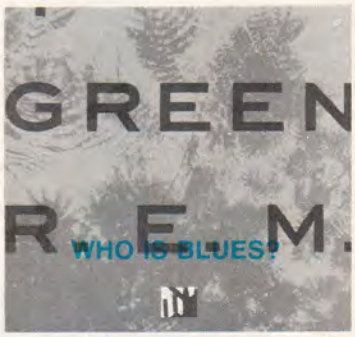
PERFORMANCE: Wide open; HOT SPOTS: "Standing in the Shadows," "Its Not Love" and "Heaven Sent; BOTTOM LINE: Heroic work from George Lynch.

Dokken's greatest hits album comes in the form of this roaring double live set recorded in April, 1988 in Japan. All your faves are here, rendered from the stage without studio conveniences and overdubbing—in other words, George Lynch works his ass off to make Dokken's hard/pop personality interesting. This is ears-back power rocking, pristinely recorded to catch all of Lynch's twists, Don Dokken's every breath, and a few too many Japanese screams. With only one ballad break, the *Beast*'s sixteen live cuts form a wall of rock distinguished by shifts in Lynch's textures, tones and attacks. He growls on the bludgeon of "Sleepless Night," slashes ruthlessly on "It's Not Love," does cheeky Eddie Van Halen comping on "Standing in the Shadows"—he's got ability, technique, gall, chops, and on *Beast* he's out to prove it on every solo. In concert, this is undoubtedly great, but at home you wish he'd pull back once in a while and develop a solo instead of cramming them full of gosh and wow. His solo spot, "Mr.Scary," is a particular letdown that doesn't translate from stage to record. But it doesn't stop this Lp from being a *Beast*, though.

CHUCK BERRY: THE CHESS BOX
Chuck Berry ■ Chess/MCA

PERFORMANCE: Impressive and compelling; HOT SPOTS: You pick 'em; BOTTOM LINE: An overdue musical biography

The recent effort of MCA in reissuing the essential Chess blues and r 'n' b catalog has culminated in this impressive six-record retrospective of Mr. Rock 'n' Roll, Chuck Berry. While the set contains only Berry's Chess recordings, little is missing from his huge songbook of rock classics. The original recordings, most from the late 50s and early 60s, have been restored immaculately, giving gems like "Memphis" and "You Never Can Tell" new life. Such songs as "Little Queenie," "School Day" and "Sweet Little Rock and Roller" exist in a totally different form from the original Berry recordings, and to hear them in context and in pristine form is refreshing and revealing. What's even more revealing is the mix of Berry songs that weren't his, everything from raw, rattling blues with Johnnie Johnson's superb piano work, to pure country, doo wop, mambo beats, and rollicking instrumental jamming. And Berry's signature double string guitar twanging shows up on every scene. This ambitious box, complete with detailed listings in a 32-page booklet, is the perfect musical complement to Berry's autobiography. It's a showpiece for the man whose mix of blues, country and r 'n' b, sung from a sharp-eyed teenage perspective, may have been the most important influence during rock's adolescence.



GREEN
R.E.M. ■ Warner Brothers

PERFORMANCE: More expansive; HOT SPOTS: "Turn You Inside-Out," "The Wrong Child" and "Orange Crush;" BOTTOM LINE: Clearer, rockier, busier R.E.M.

Creeping ever closer toward the mainstream without ever compromising its intellectual and musical individuality, the Athens, Georgia quartet, R.E.M., has made a label switch in order to, hopefully, reach more people. The blend of Peter Buck's ringing guitars and Michael Stipe's droning vocals haven't changed, though on *Green* it has become more expansive by both cleaning itself up through the use of busy bits of playing and decoration that add a lot with a little. Cuts like "I Remember California" and the stepping "Turn You Inside-Out" rock out unabashedly with authority and appeal, making Stipe's vocal lines reach further with an increased strength. Folksier songs like "You Are Everything" and "Hairshirt" take the band into Georgia's piney woods with mandolins and acoustic guitars, combining the band's noted obliqueness with new colorations and warm tones. Buck impresses through his subtlety, carrying the weight of *Green*'s music without ever calling attention to himself or being at a loss for ideas. The aggression in his playing, often heard live, but subdued on record, comes through on "Orange Crush" and "Turn You Inside-Out," giving them an energy and drive that should help *Green* reach those new folks the band is after.

SMASHES, THRASHES AND HITS
Kiss ■ Mercury

PERFORMANCE: Shouting fun; HOT SPOTS: "Love Gun," "Deuce," "Calling Dr. Love," "Rock and Roll All Night;" BOTTOM LINE: A kickin Kiss kompendium.

Those rock elder statesmen and sex kings of Kiss have been waxing nostalgic lately, so they've compiled *Smashes, Thrashes and Hits* for the fans and maybe their wallets. Not a bad job either, though they run the risk of having their past outshine the present. In

some cases it does, with hunks like "Deuce," from 1974 and 1977's "Love Gun" hitting harder, with fewer commercial contrivances than mid-career drivel like "I Love It Loud" or 1983's "Lick It Up," one of the band's cras-

sest and least inventive moments. Maybe those early glories are what inspired Kiss to tag on two new pop stomps to *Smashes* to prove they aren't done yet. The new sex-drenched cuts boast modern touches and a warbling Bruce Kulick guitar, but the main fun still lies in the muddled machinations of 1976's "Detroit Rock City" and "Rock and Roll All Night." Maybe this album is supposed to bring two generations of Kiss fans together, the parents who loved *Destroyer* and the kids who lapped up *Crazy Nights*. As *Smashes* shows, Gene Simmons, Paul Stanley and company have remained convincing to two generations of teens.

WHO IS BLUES?

QUIET RIOT
Quiet Riot ■ Pasha/Columbia

PERFORMANCE: Feisty; HOT SPOTS: "Stay with Me Tonight," "King of the Hill" and "The Joker;" BOTTOM LINE: Same name, different band.

It is Quiet Riot. It isn't Quiet Riot. Well, it says Quiet Riot on the album cover. But gone are the cheezy vocals of Kevin DuBrow, and with him the lusty sludge rock that is the original Quiet Riot. With the bluesy rasp of new vocalist Paul Shortino and his rawer writing perspective, Quiet Riot has reappeared as a bawdy, throwdown blues-rock band. Guitarist Carlos Cavazo is the last identifiable musical link to the "Cum on Feel the Noize" days, and his powered up playing and Metallica leanings give the new Riot music a sparkling edge. We're not talking Grammy or Pulitzer here, but for sure we're talking music with newfound energy and expressiveness, especially from Cavazo. Check him out on "Stay with Me Tonight" or the Zeppish jump of "Callin the Shots," where his grand style perfectly suits Shortino's blowhard cockwalk. "Don't Wanna Be Your Fool Too," is a Cavazo showcase, a slow bit of melodrama around which the guitarist poses and flashes his licks. Old Quiet Riot fans may be surprised with the band's fourth album, non-fans may be disappointed if they miss it.

MOONS OF JUPITER
Scruffy the Cat■ Relativity

PERFORMANCE: Rangy fun; HOT SPOTS: "Kissing Galaxy," "Beg, Borrow and Steal" and "Moons of Jupiter;" BOTTOM LINE: Scruffy, jangling guitar wackiness.

Traveling from the dark, earthy fields of Iowa to the twisting auto runs of life, with the cluttered noisiness of the city, while fashioning its own peculiar brand of rock fun, *Moons of Jupiter* is Scruffy's second album and moves them away from the messy novelty of *Tony*

Days. The guitars are more active and articulated, the songs are focused and carry their light-heartedness with more confidence, and the Scruffy sound is original, more than just a sum of various American pop parts. At times sounding like a country/pop version of the Ramones, or a twisted, parched Beach Boys, Scruffy is hooked together by the loose, lazy vocals of Charlie Chesterman and the swarming rattle of guitars from Chesterman and Stephen Freddette. Freddette mans the point on "Kissing Galaxy" and the title cut, with a blasting guitar that assembles classic rock jags into energy bursts that reprise Chesterman's droll delivery. Attacking such bastions of rockhood as cars, girls and space travel, Scruffy looks for the hidden yuck and jaunty angle in short, friendly, slapdash pop songs, managing to find fun most every time.

COLD LAKE
Celtic Frost ■ Noise International

PERFORMANCE: Noisily pesky; HOT SPOTS: "Once They Were Eagles," "Cherry Orchards" and "Downtown Hanoi;" BOTTOM LINE: A wild mess of Swiss metal.

Those wacky Europeans; they're going to take over metal if we let them, and Celtic Frost will be one of the bands leading the coup. Thomas Gabriel Warrior, the gravel-voiced leader of this Swiss export, decided he wanted a change after the crazy antics of Celtic Frost's last album, *Into the Pandemonium*, so he completely changed the lineup and switched from legends and mystery to sex and a smirk. *Cold Lake* combines Warrior's bratty, punkish attitude and flailing sound with white-hot power riffs to create a

metal noise that rails and wails without respite. Warrior's braying vocals meld into the crush of sound thrown up by his rhythm and Oliver Amberg's lead guitars, but there is enough structure to the mesmerizing riffs to keep it rocking. Amberg's leads are spurting bursts of hilarious fractured whacking, torching flares of noise and posture that electrify cuts like "Cherry Orchards" and "Petty Obsession." "Downtown Hanoi" best captures Warrior's stance, with the menacing monotony of its riff made meaty by the harsh intensity of the Celtic Frost sound. This wax rates a big wow, wittily wearing its weight like a wound.

ESCAPE TO NOWHERE
Omen ■ Enigma/Metal Blade

PERFORMANCE: Slow and steadfast; HOT SPOTS: "It's Not Easy," "Cry for the Morning" and "Poisoned;" BOTTOM LINE: Despairing, drawn-out metal with ties to the past.

Escape to Nowhere has that classic metal feel that ties it to bands of the past like early Black Sabbath, thickly steeped in a slow, brooding, spaced-out heaviness. Omen is the band, led by the scratchy, scowling vocals of Coburn Pharr, whose pained rasping effectively spills out the band's vague vignettes of futuristic despair. The themes aren't filled out with standard metal power chording. Bassist Jody Henry and guitarist Kenny Powell prefer to spread out the riffs ominously by plucking along with the often tortoised-paced rhythms. Most tunes devlop

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slowly, giving Pharr time to start hurting bad, and the epic melodies build their doom through intense minor keys and a wonderment of studied aural barrenness. Powell usually steps into the breach, blaring, confidently striding through the compositional minefields with his echoing whirls. Omen's deadening trudge away from today's speeding norm is best heard on "It's Not Easy" and the imminent doom of "Cry for the Morning," the last featuring a sympathetic, chilling lead. A minor bruise on *Nowhere* is a stiff, garage band version of "Radar Love," but on original material Omen offer a dark, crawling alternative to metal's manic excess.

PUNISHMENT FOR DECADENCE
Coroner ■ Noise International

PERFORMANCE: Numbing; HOT SPOTS: "Skeleton on Your Shoulder" and "Sudden Fall;" BOTTOM LINE: Serious Swiss speed metal.

Coroner is a thrashing Swiss trio that sounds like a whole squadron of bombing bands, so loud and assaultive and undiminished is their brand of angst rock. *Punishment for Decadence* piles on the riffs and changes in such monumental stacks called songs that it's hard to keep up with the band. Drummer Marquis Marky writes serious, deathly eloquent lyrics, with a depressed view of the modern world, lyrics sung by bassist Ron Royce and set back in the exhausting plunder and roar so as to make you strain even harder to fathom the music. Together with guitarist Tommy T. Baron, the band sets out at its manic pace in frightening unison and powers through its convoluted structures, seeming to get swept away by the noise and unable to hold themselves back. Baron throws in disconnected speed blithering as well as spirited lyrical branches to the thrash, but these riff-mongers really excel when on the edge of control, pounding your brain to (Swiss) cheese. For a true Coroner experience try "Skeleton on Your Shoulder," with its range of raging sounds, surprising speed-funk chords, and brutal jerks in unanticipated directions.

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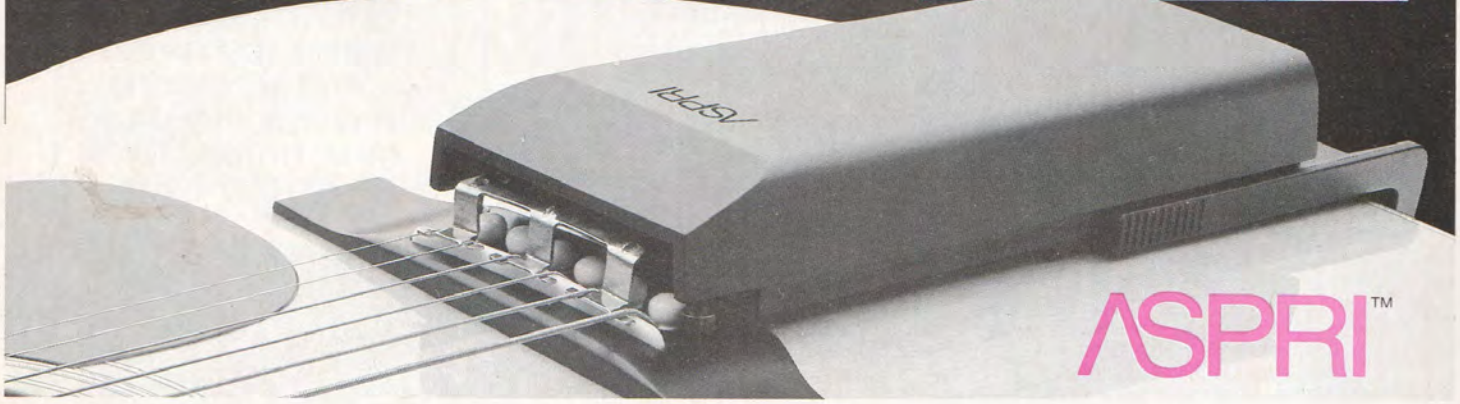

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BLIZZARD OF OZZ
Ozzy Osbourne ■ Jet

"Oh my God, what has he done?" was the wail from metalheads in 1980 when Ozzy Osbourne left Black Sabbath and history, to make his own ghoulish image. To many, Osbourne was Black Sabbath, and it's doubtful whether Mr. Oz would have been much more than that if he hadn't hired a little known California guitarist, Randy Rhoads, to give his intitial solo efforts real musical personality. Rhoads had been heard on only a couple of import albums with his previous band, Quiet Riot, so his scary skills on Ozzy's debut, *Blizzard of Ozz*, caught the hard rock world by surprise and jerked the guitarist up to heroic heights in a flash. Tragedy stole Rhoads from us before we truly learned of his abilities, but *Blizzard of Ozz*, now obtainable for a midline pittance, remains a vivid introduction to his work and a record of stylish hard rock that Osbourne hasn't matched since.

From the opening grind of guitars on the chomping "I Don't Know," *Blizzard* grabs one's attention through its aggressive, multi-layered guitar work and Osbourne's outrageous, devilish form of rock-vaudeville songwriting. With a churning rhythm section of former Uriah Heep drummer, Lee Kerslake, and ex-Rainbow bassist, Bob Daisley, to support him, Rhoads was able to fill and flower in all of Osbourne's styles, from the Beatlesque pop of "Goodbye to Romance," to which Rhoads added some typically screaming melodicisms, to the ominous trudge of "Mr. Crowley," a feast of flowing pentatonic guitar runs. Rhoads' classical influences are heard on "Revelation (Mother Earth)," but his combination of flair, showmanship and skill comes through best on the blues-rock wickedness of his mean solos on "I Don't Know" and pile of trills, whammy and harmonics on "Crazy Train." Every song on *Blizzard* reveals another facet of Rhoads' guitar jewelry, and the album is an essential element in any hard rocker's record collection.

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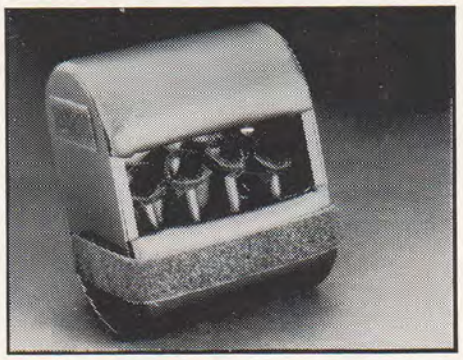

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Hey all you guitar maniacs, I need help! I'm a Bio major, freshman in college. I've played guitar for three years & music is becoming a passion. I can't live a day w/o it!! I plan to form a band ASAP to play parties and just have a good time rock & rolling. My main problem is rhythm. I have a drummer friend who calls me "white." He says I'll never get it cuz "Ya gotta be born w/rhythm." I *need* some input to overcome my rhythm barrier. If your guitar playing was once "white," please tell me what helped you to change that!!!!

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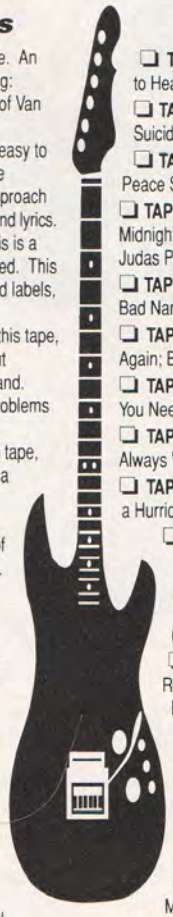

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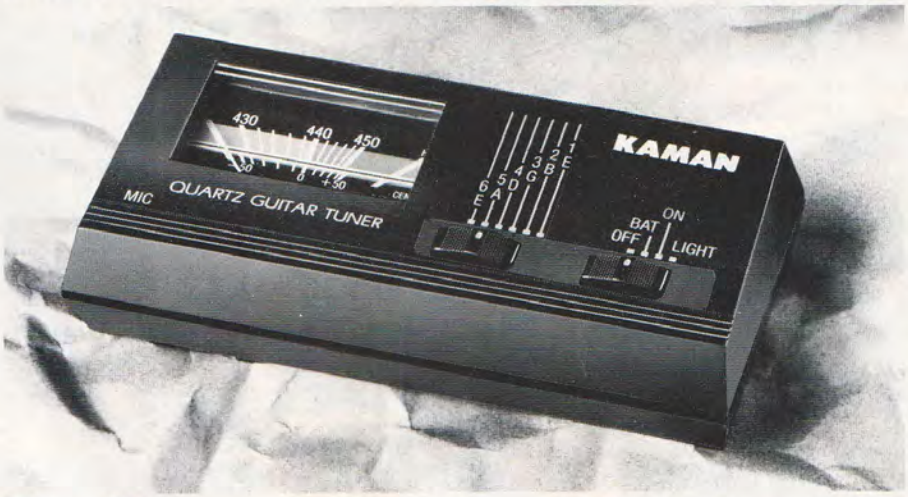

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